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VOCAL SCORE
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MADAM BUTTERFLY

A JAPANESE TRAGEDY FOUNDED ON THE BOOK BY JOHN L. LONG
AND THE DRAMA BY DAVID BELASCO  MUSIC BY
GIACOMO PUCCINI

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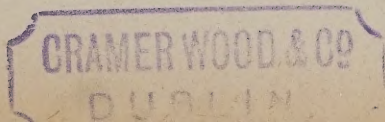
from

Louie

to Stan May.

1916.

MADAM BUTTERFLY





PLATINOTIPIA BERTIERI

TORINO-MENTONE

Giacomo Puccini

MADAM

BUTTERFLY

A JAPANESE TRAGEDY

Founded on the book by JOHN L. LONG
and the drama by DAVID BELASCO

✧ ✧ ITALIAN LIBRETTO BY

L. ILLICA AND
G. GIACOSA

English version by R. H. ELKIN

MUSIC BY

GIACOMO PUCCINI

Arranged for Voice and Pianoforte by

CARLO CARIGNANI



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CHARACTERS



MADAM BUTTERFLY (Cho-Cho-San)		<i>Soprano</i>
SUZUKI (Cho-Cho-San's Servant)		<i>Mezzo-Soprano</i>
KATE PINKERTON		<i>Mezzo-Soprano</i>
B. F. PINKERTON (Lieutenant in the United States Navy)		<i>Tenor</i>
SHARPLESS (United States Consul at Nagasaki)		<i>Baritone</i>
GORO (a Marriage Broker)		<i>Tenor</i>
PRINCE YAMADORI.		<i>Baritone</i>
THE BONZE (Cho-Cho-San's Uncle)		<i>Bass</i>
YAKUSIDÉ.		<i>Baritone</i>
THE IMPERIAL COMMISSIONER		<i>Bass</i>
THE OFFICIAL REGISTRAR	<div> Members of the Chorus </div>	<i>Baritone</i>
CHO-CHO-SAN'S MOTHER		<i>Mezzo-Soprano</i>
THE AUNT		<i>Mezzo-Soprano</i>
THE COUSIN.		<i>Soprano</i>
TROUBLE (Cho-Cho-San's Child)		—

Cho-Cho-San's Relations and Friends — Servants.



AT NAGASAKI. — PRESENT DAY





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MADAM BUTTERFLY

by

G. PUCCINI.

Act I.

A Japanese house, terrace and garden.

Below, in the background, the bay, the harbour and the town of Nagasaki.

Allegro. ♩ = 132.

1st Violins.

ff *vigoroso*

PIANO.

ff *vigoroso*

2nd Violins and Violas.

ff *ruvidamente*

ff *ruvidamente*

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111200

First system of musical notation, measures 1-4. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (B-flat and E-flat). The music features a variety of note values including eighth and sixteenth notes, with some measures containing rests.

Second system of musical notation, measures 5-8. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats. The music continues with eighth and sixteenth notes. The third staff is labeled 'Cellos' and includes the dynamic marking *ff* *ruvidamente*.

Third system of musical notation, measures 9-12. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats. The music continues with eighth and sixteenth notes. The third staff is labeled *ff* *ruvidamente*.

Fourth system of musical notation, measures 13-16. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats. The music continues with eighth and sixteenth notes. The third staff has a *tr* (trill) marking over a note in measure 16.

Fifth system of musical notation, measures 17-20. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats. The music continues with eighth and sixteenth notes.

'Cellos and Bases.

ff ruvidamente

ruvidamente
ff

stringendo
f

The musical score is written for Cello and Basses. It consists of several systems of staves. The first system shows a single staff with a treble clef and a key signature of two flats. The second system shows a single staff with a bass clef and a key signature of two flats. The third system shows a grand staff with a treble and bass clef and a key signature of two flats. The fourth system shows a single staff with a treble clef and a key signature of two flats. The fifth system shows a single staff with a bass clef and a key signature of two flats. The sixth system shows a grand staff with a treble and bass clef and a key signature of two flats. The seventh system shows a grand staff with a treble and bass clef and a key signature of two flats. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo marking *ruvidamente* appears twice, and the dynamic marking *ff* appears twice. The tempo marking *stringendo* appears once, and the dynamic marking *f* appears once. The score ends with a double bar line and a key signature change to one flat.

The curtain rises.

(From the room at the back of the

little house, Goro, with much bowing and scraping, leads in Pinkerton, and with much ostentation but

still obsequiously, draws his attention to the details of the structure. Goro makes a partition slide out

at the back, and explains its use to Pinkerton)

(They come forward a little on the terrace).

ff
mf
il 1° quarto trattenuto
il 1° quarto trattenuto
a tempo

Pinkerton (surprised at all he has seen, says to Goro:)

And the walls - and the ceiling...
Goro *E sof-fit - to...e pa - re - ti...* (enjoying Pinkerton's surprise)
meno forte
marcato
il 1° quarto trattenuto
il 1° quarto trattenuto
a tempo

Goro
go, just as it may suit your fan - cy to ex - change and to va - ry
pro - va a nor - ma che vi gio - va nel - lo stes - so lo - ca - le
a tempo
marcato
p

Goro
new and old in the same sur - round - ings.
al - ter - nar nuovi aspetti ai con-su - e - ti.
marcato
a tempo

Pinkerton (looking around)

The marriage chamber, where is it?

Goro

Il ni-do nuzi-al do - v'è? (pointing in two directions)

Here or there!...ac - cording...

Qui, o là... se - con-do...

*p**marcato p**mf*

Pinkerton

*A
An**poco animando*

Pinkerton

*Meno**rall. - - (amazed) - a tempo*won-der-ful con - tri-vance! The hall? In the op - en?...
-ch'es-so a dop - pio fon - do! La sa - la? Al - l'a-per - to?...

Goro

(showing the terrace)

*Meno*Be - hold!
Ec - co!*f p**p rall. col canto**p a tempo*

(makes the partition slide out towards the terrace)

*Meno**f p*

Goro *a tempo*

A wall slides out - ward...
Un fian - co scor - re...

p *m.s.* *a tempo*

Pinkerton (whilst Goro is making the partitions slide out)

I see now!...
Ca - pi - sco!

Pinkerton

Goro I see it!... An - o - ther...
ca - pi - sco! *Un al - tro...*

Runs along!
Sci - vo - la!

f *p* *f* *p*

Un poco meno come prima.

Pinkerton

Goro And so the fai - ry dwell - ing...
E la di - mo - ra fri - vo - la... (protesting)

Un poco meno come prima. Springs like a tow'r from no - where, com -
Sal - da come u - na tor - re da

pp *p*

Pinkerton

Comes and goes as by ma-gic!
È una ca-sa a sof-fiet-to.

Goro

(invites Pinkerton to go down into the garden)

-plete from base to at-tic.
ter-ra, fi-no al tet-to.

(Goro claps his hands loudly three times)

Andante lento $\text{♩} = 66$

(enter two men and a woman who humbly and slowly go down on their knees before Pinkerton)

p sensibile

Goro (in rather nasal tones, pointing to them)

(fulsomely)

This is the trusty hand-maid, who waits upon your wife, faith-ful and de-
Que-sta è la ca-me-rie-ra che del-la vostra spo-sa fu già serva amo-

Muovere un poco

Goro

- vo - ted. The cook... And this the
- ro - sa. Il cuo-co... il ser-vi-

p *m.s.* *m.d.*

Pinkerton (impatiently)
Their names?
I no-mi?

Goro
ser - vant. They're em - bar - rass'd at such great ho-nour.
- tor. Son con - fu - si del grande o - no - re.

m.s. *m.d.* *m.s.*

Goro (pointing to Suzuki) *caricato* *rall.* **1^o Tempo**

Miss Gen-tle Breeze-of Morning.
Miss Nu-vo-la leg-gie-ra.

m.d. *rall.* *pp*

Goro (pointing to one servant) (pointing to the other servant) *comicamente gentile*

Ray - of - the - gol - den Sun - beam. Sweet - scent - ed
Rag - gio di sol na - scen - te. E - sa - la a -

p

Pinkerton

Goro

Pine - tree.
- ro - mi.

Foo-lish-ly chos-en nicknames! I will call them
No - mi di scherno o scher-zo. Io li chiamo - rò:

Pinkerton

(pointing to them one by one)

scare-crows!
mu - si!

scarecrow first, scarecrow second, and scarecrow third!
Mu-so pri - mo, se - con-do, e mu-so ter-zo.

Allegro ♩ = 120

Suzuki

(still on her knees, but grown bolder, raises her head)

Your Honour deigns to smile? Your smile is fair as
Sor-ri-de Vostro O - no - re? Il ri - soè frutto e

Suzuki

flow'rs. Thus spake the wise O - cu - na - ma: A smile conquers all, and defies ev'ry
fio - re. Disse il sa-vio Ocu - na - ma: dei cruc-ci la tra - ma smaglia il sor -

Suzuki

trou-ble.
 - ri - so. *marcato*
f *mf* *f* *dim.*
 Ped. *

Suzuki

Poco meno

Pearls may be won by smi - ling; Smiles can ope the por - tals of Pa - ra -
Schiude al-la per-la il gu - scio, a-pre all'uo - mo l'u - scio del Pa - ra -
pp dolce

*a tempo***Suzuki**

- dise. The perfume of the Gods, the foun - tain of Life, Thus spake the
 - di - so. *Pro-fu-mo de-gli De - i...Fon-ta-na del-la vi - ta...Dis-se il*
a tempo

Suzuki

(Pinkerton is bored, and his attention wanders)

wise O - cu - na - ma: A smile conquers all, de - fies ev' ry trouble.
 sa - vio O - cu - na - ma: *dei cruc-ci la tra - ma smaglia il sor - ri - so.*
Goro
 (perceiving that Pinkerton begins to be bored at Suzuki's loquacity, claps his hands thrice)
deciso
ff

(The three rise and quickly disappear into the house)

p

Pinkerton

When they be-gin to
A chiacchie-re co -
mf

Andante.

Allegro moderato

Pinkerton

(to Goro who has gone to the back to look out)

talk, a-like I find all women.
 -stei mi par cosmo-po - li - ta.

Why look you?
 Che guar - di?

Goro

Watching for the bride's ar - ri - val.
 Se non giun - ge ancor la spo - sa.

Pinkerton

All is rea - dy?
 Tut - to è pron - to?

You
 Gran

(thanks with a deep bow)

Goro

Ev' - ry de - tail.
 O - gni co - sa.

a tempo

Pinkerton

shining light of brok - ers!
 per - la di sen - sa - le!

cresc.

crescendo sempre

Allegretto moderato ♩ = 112

Goro

There will come: —
 Qui ver - ran: —

Goro

the of - fi - cial re - gis - trar, the re - la - tions,
 l'Uf - fi - cia - le del re - gi - stro, i pa - ren - ti,

Goro

your coun - try's Con - sul, your fu - ture wife
 il vo - stro Con - so - le, la fi - dan - za ta.

Wood inst.

Goro

Here you'll sign the con-tract and sol-lemnize the marriage.
Qui si fir-ma l'at-to e il ma-tri-mo-nio è fat-to.

Pinkerton

Are there ma-ny re-lations?
E son mol-ti i pa-ren-ti?

Goro

Her mother, grandam,
leggierissimo La suo-ce-ra, la

Goro

and the Bonze, her un-cle, (who'll hardly honour us with his ap-
non-na, lo zio Bon-zo (che non ci degne-rà di sua pre-

Goro

- pearance)
- sen-ta)

And her cou-sins, male and fe - male, Of
e cu - gi-ne, e le cu - gi - ne... Met -

pp

p più piano

Goro

an - ces-tors, I reckon... and o - ther blood re - la - tions, A .
- tiam fra gli a-scen - den-ti... ed i col - la - te - ra - li, un

p

pp

Goro

round two do-zen. As to the des -
due doz - - zi - ne. Quanto al - la di - scen -

cresc.

f

mf

Goro

(with obsequious presumption)

- cend - ants... that may be left I re - ckon, to your Ho - nour and
- den - za... prov - - ve-de-ranno as - sa - i Vo - stra Gra - zia e la

p

sensibile

Pinkerton

Goro *tratt. a tempo*

O shi - ning light of
Gran per - la di sen -

love-ly But-ter - fly.
bel - la But-ter - fly.

tratt. a tempo

p

Pinkerton (Goro thanks him with a deep bow)

brok - ers!
- sa - le!

Sharpless *f* (from within, rather far off)

A plague on this steep as-cent! Stum - bling! and splut - ter - ing!
E su - da e ar - ram - pi - ca! sbuf - fa, in - ciam - pi - ca!

p *ff*

Goro (who has run to the background, announces:) (bows low before the Consul)

Here comes the Con - sul.
Il Con - sol sa - le.

Sharpless (enters, quite out of breath)

Ah! the
Ah!... quei

p

Pinkerton

(goes to meet the Consul: they shake hands)

Good - day, friend, wel - come.
Be - ne ar - ri - va - to.

scramble up has left me breathless!
ciot - to - li mi han - no sfiac - ca - to!

p

Pinkerton

Quickly, Go - ro, fetch some re -
Pre - sto Go - ro qual - che ri -

Good - day sir, wel - come.
Be - ne ar - ri - va - to.

Sharpless

Ough!
Ouff!

mf

Pinkerton

(Pointing to the view)

- fresh - ment. But love - ly!
- sto - ro. Ma bel - lo!

(Goro hurries into the house)

Sharpless (panting and looking around)

Loft - y!
Al - to.

f

Sharpless

(looking at the sea and the town below)

Na - ga -
Na - ga -

Sharpless

- sa - ki, the o - cean, the har - bour...
- sa - ki, il ma - re, il por - to...

Pinkerton

(pointing to the house)

This is a dwel - ling
eu - na ca - set - ta

Pinkerton

(Goro comes bustling out of the house, followed by the two servants.)

— which is managed by ma - gic.
— che ob - be - di - sce a bac - - chet - ta.

Yours?
Vo - stra?

Violas. *pp*

p *marcato il soggetto*

They bring glasses, bottles and two wicker lounges: they place the glasses and bottles on a small table,

Pinkerton

I bought this house for nine hund - red and nine-ty nine years,
La com-pe - rai per no - ve - cen - to - no - van - ta - no - ve an - ni,

and return to the house)

Pinkerton

but with the op - tion, at ev' - ry month to can - cel the
con fa - col - tà, o - gni me - se, di re - scin - de - re i

Pinkerton

con - tract!
pat - ti. I must say, in this coun - try,
So - no in que - sto pa - e - se

Pinkerton

the hou-ses and the con-tracts are e - las-tic!
e - la - sti - ci del par, ca - se e con - trat - ti.

p *f*

Sharpless

The man of bus'-ness pro - fits by it.
E l'uomo e - sper - to ne pro - fit - ta.

p *stringendo*

Pinkerton

(invites Sharpless to be seated)

Sure-ly.
Cer - to.

pp *VUOTA.* *pp*

Allegro sostenuto con spirito. ♩=112.

f *p* *pp* *cantando*

Pinkerton

(frankly)

The whole world o-ver, on bu-siness and pleasure,
Do - vun-que al mondo lo Yankee va-ga - bon-do

p

Pinkerton

the Yankee tra - vels all dan - ger scorn - ing. His
 si go-dee traffi-ca sprezzan-do ri - schi. *cantando* Af-
 sentito

Pinkerton

an - chor bold - ly he casts at ran-dom....
 - fon - da l'an-co-ra al-la ven - tu-ra....

Pinkerton

(breaking off to offer Sharpless a drink)

Milk-Punch, or Whis-ky?
 Milk-Punch, o Wis - ky? *sentito*

Pinkerton

(resuming)

His an - chor bold - ly he casts at ran-dom,
 Af - fon - da l'an-co-ra al-la ven - tu-ra

Pinkerton

allarg. poco a poco

un - til a sud - den squall up - sets his ship, then
fin-chè u - na raf-fi-ca scom - pi - - gli na - - ve e or -

p cresc. -

cresc.

allarg. poco a poco

Pinkerton

a tempo

up go sails and rig - ging. And life is not worth
- meg - gi, al-be-ra - tu - ra..... La vi-ta ei non ap -

poco allarg. -

a tempo sentito

p

Red. * *Red.*

Pinkerton

poco rall. -

liv - ing if he can't win the best and fair - est of each
- pa - ga se non fa suo te - sor i fio - ri d'o - gni

pp

poco rall. -

Pinkerton *a tempo**(continuing) poco rall.*

coun - try,.. and the heart of each
pla - ga,.. d'o - gni bel - la gli a -

Sharpless

That's an eas - y - go - ing gos - pel...
E un fa - ci - le van - ge - lo...

a tempo

p

poco rall.

Pinkerton

a tempo

maid. ———
- mor. ———

Sharpless

sostenendo - - -

A ve - ry ea - sy gos - pel which makes life ve - ry
è un fa - ci - le van - ge - lo che fa la vi - ta
dolce

p
a tempo

p sostenendo - - -

Sharpless

pleas - ant, but is fa - tal in the end. ———
va - ga ma che in - tri - sti - soe il cor. ———

p cresc. e allarg. - - -

Pinkerton

10 Tempo, sostenendo

Fate can - not crush him, he tries a - gain un - daunted.
Vin - to si tuf - fa, la sor - te rac - ciuf - fa.

Pinkerton

No one and no - thing breaks his pluck - y spi - rit. And so I'm
Il suo ta - len - to fa in o - gni do - ve. Co - sì mi

p

Pinkerton

mar-ry-ing in Ja-pa-nese fashion, tied for nine hun-dred and nine-ty
spo-so all'u-so giap-po-ne-se per no-ve-cen-to-no-van-ta-no-ve

Pinkerton

nine years! Free, though, to an-nul the marriage monthly!

Sharpless

an-ni. Sal-vo a pro-sciogliermi ogni me-se.

dolce

rit. *a tempo*

An ea-sy go-ing
È un fa-ci-le van-

Pinkerton

"A-me-ri-ca for e-ver!"

Sharpless

"A-me-ri-ca for e-ver!"

gos-pel.
-ge-lo.

"A-
"A-

Sharpless

- me-ri-ca for e-ver!"
- me-ri-ca for e-ver!"

Is the bride ve-ry
Ed è bel-la la

m.d.

Goro

(Goro, who has overheard, approaches the terrace eagerly and officiously)

Allegretto mosso. ♩=112.

Fair as a gar-land of fra-grant flow-ers.
 U - na ghirlan-da di fio - ri fre - schi.

Sharpless (b)
 pret-ty?
 spo - sa?

Allegretto mosso. ♩=112.
 dolce

p

Goro

Bright-er than a star in the heav - ens. And for
 U - na stel la dai rag-gi d'o - ro. E per

poco rit. - - - a tempo cresc. -

a tempo

poco rit. - - - *p* cresc.

Goro

no - thing: one hun - dred yen! If your Au - gust-ness
 nul - la: sol cen - to yen. Se Vo - stra Gra - zia

(to the Consul)

Goro

will en - trust me, I have a fine se - lec - tion.....
 mi co - man - da ce n'ho un as-sor-ti - men - to.

poco rit.

(The Consul laughingly declines)

p *poco rit.* - - - *f*

m.s.

Pinkerton (very impatiently)

opp.

(Goro runs to the back and disappears down the hill)

a tempo

Go and fetch her, Go - ro.
 Va, con - du - ci - la Go - ro.

p

pp

dim. *p poco meno*

Sharpless

poco rall.

What fol - ly has seized you! D'you think you are in - tox - i -
 Qua - le sma - nia vi pren - de! Sa - reste ad - di - rit - tu - ra

poco rall.

Pinkerton

(rises impatiently, Sharpless rises also)

rall. - -

Sharpless

May be! Per - haps! De - pends what you call in - tox - i - ca - tion!
 Non so!... non so! Di - pen - de dal gra - do di cot - tu - ra!

- ca - ted?
 cot - to?

*p**rall.* - -

Pinkerton

mf

Allegretto moderato. ♩ = 104.

Is't love or fan - cy, I can - not tell you.
 A - - mo - re o gril - lo, dir non sa - pre - i.

mf

Pinkerton

All that I know is, she, with her in - nocent charm has en -
 Cer - to co - ste - i m'ha coll' in - ge - nu - e ar - - ti inve -

p

Pinkerton

*mezzo voce**p*

-tranc'd me. Al - most trans - pa - rently fra - gile and slen - der,
 - sca - to. Lie - ve qual te - - nu - e ve - tro sof - fia - to

p

Pinkerton

pp dolce

Dain - ty in sta - ture, quaint lit - tle fi - gure, Seems to have
 al - la sta - tu - ra, al por - ta - men - to sem - bra fi -

Violins
ppp

sensibile
ppp

Pinkerton

stepped down straight from a screen. But from her back-ground of
 - gu - ra da pa - ra - ven - to Ma dal suo lu - ci - do

Violins

Wood Inst.

dolce
p

Pinkerton

var - nish and lac - quer, Sud - den-ly light as a fea - ther she
 fon - do di lac - ca co - me con su - bi - to mo - to si

Wood inst.

m. d.

Pinkerton

flut - ters, And like a but - ter-fly, ho - vers and set - tles,
 stac - ca, qual far - fal - let - ta svo - laz - za e po - sa

f *mf* *mf* *leggiro*

Pinkerton

With so much charm, such se - duct - ive gra - ces, That to rush
 con tal gra - ziet - ta si - len-zì - o - sa, che di rin -

pp *mf* *Sostenendo un*

Ad. 5 *

Pinkerton

af - ter her a wild wish seized me Tho' in the quest her frail wings
 - correr-la fu - ror m'as - sa - le se pu - re in - franger - ne do -

poco *allarg. ma poco* *a tempo* *poco* *allarg. ma poco* *a tempo*

p

Ad. 5 *

Pinkerton

should be bro - ken.
 - ves - si l'a - le.

poco ritard. al tempo I? *al tempo I?*

poco ritard. *mf* *p*

Sharpless

(seriously and kindly)

p

The o - ther day, she came up to call at the Con - sul -
 ler l'altro, il Con - so - la - to sen' ven - ne a vi - si -

Sharpless

- ate! I did not see her, but I heard her speak. And the
 - tar! Io non la vi - di, ma l'u - dii par - lar. Di sua

Sharpless

mys - te - ry of her voice touched my ve - ry soul. Sure - ly, love that is
 voce il mi - ste - ro l'a - ni - ma mi col - pò. Cer - to quando è sin -

*ritenuto**rit. col canto*

Sharpless

pure and true, speaks like that. It were in - deed sad pi - ty
 - cer l'a - mor par - la co - sì. Sa - reb - be gran pec - ca - to

a tempo

Red.

111200

*

*poco rit.
dolcissimo**a tempo*

Sharpless

to tear those dain-ty wings, and per-chance to tor-ment a trust-ing
le tie-vi a-li strap-par e de-so-lar for-se un cre-du-to

pp poco rit. a tempo cresc.

Sharpless

Pinkerton

heart. — cuor. — Dear-ly be-lov-ed Con-sul, al-lay your fears! We
Cop-so-le mio gar-ba-to, que-ta-te-vi! Si

Pinkerton

know

sa,

Sharpless

men of your age look on life with mourn-ful
la vo-stre e-tà è di fle-bi-le u-It were in-deed sad pi-ty...
Sa-reb-be gran pec-ca-to...

Pinkerton

allargando un poco

eyes

Sharpless

No harm I reck-on these wings to raise
Non c'è gran ma-le s'io vo' quel-l'a-leNo cry of an-guish should e'er be ut-ter'd
Quel-la di-vi-na mi-te vo-ci-na
allargando un poco

Fed.

*

Pinkerton

a tempo (offers him more to drink)

and guide them to the ten - der flights of love! Whis - ky?
driz - za - re ai dol - ci vo - li del - l'a - mor! Wis - ky?

Sharpless

by that gen - tle and trust - ing lit - tle voice.
non do - vreb - be dar no - te di do - lor!

*a tempo**p m. s.*

Sharpless

(Pinkerton mixes Sharpless some whisky, and also fills up his own glass)

Yes, mix me an - oth - er.
U - n'al - tro bic - chie - re.

Sharpless

(raises his glass)

Here's to your friends and re - la - tions at home.
Be - vo al - la vo - stra fa - miglia lon - ta - na.

Pinkerton

(also raises his glass)

And to the day on which I'll wed in re - al mar - riage
E al giorno in cui mi spo - se - rò con ve - re noz - ze

Pinkerton

poco allarg. *affret.*

a re - al wife a wife from A - mer - i -
 a - na ve - ra spo - sa a - me - ri - ca -

poco allarg. *col canto*

Allegro. ♩ = 144. *Ad.*

Pinkerton

- ca.
 - na.

Goro (reappears, running breathlessly up the hill)

(pointing toward the path)

See them! they've mounted the sum-mit of the hill! A
 Ec - co! Son giun - te al som-mo del pen - dolo. Già.

Sop. 1. (Behind the scenes, far off)

Ah!

ah!

Sop. 2.

Ah!

ah!

Ah!

ah!

Ah!

ah!

Allegro. ♩ = 144.

f p

Butterfly's
 Girl Friends.

Goro

crowd of women hustling, Like the wind in branches' rust-ling, Here they come
 del femmi-neo scia-me qual di ven - to in fo - glia - me s'o - de il bru -

ah!

ah!

ah!

ah!

Goro

(Pinkerton and Sharpless retire to the back of the garden, and look out at the path on the

bust-ling!
- si - o.

pp *cresc.*

hillside)

Ah! ah! ah! ah!
Ah! ah! ah! ah!

f

rall.-

ah! what a sky! and what a
ah! Quan - to cie - lo! quan - to

ah! what a sky! and what a
ah! Quan - to cie - lo! quan - to

dim. e rall. *p* *rall.-*

Largo. ♩ = 60
(still within)

sea!
mar!

sea!
mar!

Largo. ♩ = 60

ppp

Red. * *Red.* *

Butterfly (within)

There is one step more to
An - co - ra un pas - so or

What a sky! and what a sea!
Quan - to cie - lo! quan - to mar!

What a sky! and what a sea!
Quan - to cie - lo! quan - to mar!

Red. *

Butterfly

climb.
via.

One mo - ment.
A - spet - ta.

How long you tar - ry, at last the
Co - me sei tar - da. Ec - co la

How long you tar - ry, at last the
Co - me sei tar - da. Ec - co la

Red. * *Red.* *

Butterfly

(serenely)

sum - mit. Look, oh look, the mass of flow'rs!
 vet - ta. Guar - da, guar - da quan - ti fior!

sum - mit. Look, oh look, the mass of flow'rs!
 vet - ta. Guar - da, guar - da quan - ti fior!

A - cross the
 Spi - ra sul

Red. *

Butterfly

earth and o'er the
 ma - re e sul - la

ppp

Red. * Red. *

Butterfly

o - cean, Balm - y breeze and scent of spring are
 ter - ra un pri - ma - ve - ril sof - fio gio -

Sharpless

Oh,
 O al -

what a sky! and what a sea!
 Quan - to cie - lo! quan - to mar!

what a sky! and what a sea!
 Quan - to cie - lo! quan - to mar!

Red. *

Butterfly

Sostenendo

blow - - - ing I am the hap - piest
 - con - - - do Io so - no la fan -

hap - py prat - tle, care - less days of youth!
 - le - gro cin - guet - tar di gio - ven - tù!

Sostenendo

più piano possibile

Red. * *Red.* *

Butterfly

maid - en, the hap - piest in Ja - pan, in all the
 - cul - la più lie - ta del Giap - po - ne, an - zi del

Oh, what flow'rs what a sea!
 Quan - ti fior! quan - to mar!

Oh, what flow'rs what a sea!
 Quan - ti fior! quan - to mar!

pp

Red. *

Butterfly

world! Friends, I have o - bey'd the
 mon - - do. A - mi - - che, io son ve -

poco cresc.

Red. * *Red.* *

Butterfly

sum - - - mons, the sweet sum-mons of
-nu - - - ta al ri - chia - mo d'a -

What a sea! how ma - ny flow'rs!
Quan - to cie - lo! quan - ti fior!

pp

Rea.

Butterfly *Sostenendo**a tempo*

love, up - on the threshold stand - - ing,
- mor d'u - mor veni al-le so - - - glie

Best of luck, good luck at - tend you, gentle maid - - en,
Gio-ia a te, gio - ia a te si - - a dol-ce a-mi - - - ca,

Best of luck, good luck at - tend you, gentle maid - - en,
Gio-ia a te, gio - ia a te si - - a dol-ce a-mi - - - ca,

Sostenendo

pp

a tempo

Butterfly

Ah, here the glo - ry that life or death can
o - ve s'ac - co - glie il be - ne di chi

but 'ere you go be - yond the thresh - old which in -
ma pri - a di var - car la so - glia che t'at -

Turn and ad - mire all the
vol - gi - tie mi - ra le

m.d.

Butterfly *rit.* *a tempo*

off - er doth now a - wait me.
vi - ve e - di chi muor -

- vites you, turn and ad - mire, admire the lovely sky, the lovely flow - ers and the
- ti - ra vol - gi - tie mi - ra, mi - ra quanto cie - lo, quanti fio - ri, quanto

things your heart holds so dear; admire the lovely sky, the lovely flow - ers and the
co - se che ti son ca - re, mi - ra quanto cie - lo, quanti fio - ri, quanto

rit. *a tempo* *p*

Butterfly

*sostenendo**a tempo*

Dear maid - ens, I hast-en'd here at the call of my
A - mi - che, io son ve - nu - ta al ri - chia - mo d'a -

sea! _____ Best of for - tune attend on you
mar! _____ Gio - ia a te, gio - ia a te si - a

sea! _____ Best of for - tune attend on you
mar! _____ Gio - ia a te, gio - ia a te si - a

p sostenendo a tempo

Red. * Red. * Red. * Red. *

Butterfly

*cresc. -**calando*

heart, _____ at the call _____ of my beating heart! _____
- mor, _____ al ri - chia - - mo d'a - mor, _____

gen - tle maid - en, but 'ere you cross o'er the thresh - old _____ pause and look be -
dol - ce a - mi - ca, ma pria di var - car la so - - glia _____ vol - gi - ti in -

gen - tle maid - en, but 'ere you cross o'er the thresh - old _____ pause and look be -
dol - ce a - mi - ca, ma pria di var - car la so - - glia _____ vol - gi - ti in -

cresc. - cantando calando

(Butterfly and her girl friends appear on the stage.
They all carry large bright-coloured sunshades open.)



Butterfly

sostenuto - - - *a tempo*

I have come hi - ther at the call of my heart!
son ve - nu - ta al ri - chia - mo d'a - mor!

- hind you, and ad-mire the things you hold the dear -
- die - tro e mi - ra le co - se tut - te che ti son sì ca

- hind you, and ad - mire and won -
- die - tro, dol - ce a - mi - ca, e mi -

sostenuto - - - *a tempo*

pp *rall.* *m.s.* *mf*

heart! -
- mor! -

Largo.

Butterfly

(to her friends)

Were there now.
Siam giun-te.

- est! -
- re! -

- der! -
- ra! -

Largo. *pp*

(sees the three men standing together and recognizes Pinkerton. She quickly closes her sunshade and at once introduces him to her friends.)

Butterfly

molto stentato

(goes down on her knees.)

B. F. Pin-ker-ton. Down.
F. B. Pin-ker-ton. Giù.

(close their sunshades and go down on their knees.)

Down.

Giù.

Down.

Giù.

molto stentato

Red.

*

Butterfly (They all rise and ceremoniously approach Pinkerton)

Moderato sostenuto. ♩=60.

Au-gust-ly wel - come.
Gran ven - tu - ra.

Pinkerton

The as - cent is ra - ther
È un po' du - ra la sca -

Girl Friends

Sopranos.

(courtseying)

Hail! most Migh-ty.
Ri - ve - ren - za.

Moderato sostenuto. ♩=60.

Butterfly

(measuredly)

Not so try - ing to a bride as are the wea - ry hours of
Au-na spo - sa co - stu - ma - ta più pe - no - sa è l'im - pa -

Pinkerton

try-ing?
 - la - ta?

pp

Butterfly

(ingenuously)

wait-ing... I know bet - ter ones than
 - zien - za... *Dei più bel - lian-cor ne*

Pinkerton (rather sarcastically, but not unkindly)

What a pret - ty com - pli - ment!
Mol - to ra - ro com - pli - men - to!

pp *p*

Butterfly

(anxious to show off her stock of compliments)

that.... so. If you care for some at pre - sent...
Se vi è ca - ro sul mo - men - to...

Pinkerton

poco rall.

Gems, I doubt not!
Dei gio - iel - li!

dolce

p poco rall. *pp m.s. a tempo*

Pinkerton

dolce

Thank you... no.
Gra-zie... no.

Sharpless

(after scanning the group of maidens with curiosity, approaches Butterfly, who listens to him attentively)

Miss "But-ter-fly" How pret-ty, your name was well
Miss But-ter-fly Bel no-me, vi sta a me-ra-

Butterfly

Sharpless

movendo un poco

Sir, I am. My peo-ple were
Si-gnor sì. Di fa-miglia assai

cho-sen. Are you from Na-ga-sa-ki?
-vi-glia. Sie-te di Na-ga-sa-ki?

p movendo un poco
(b)
(b)

Butterfly

poco rall.

(to her friends)

for-mer-ly wealth-y.
pro-spera un tem-po.

Say so?
Ve-ri-tà?

Girl Friends

Sopranos.

(assenting with alacrity)

It is so!
Ve-ri-tà!

poco rall.

Butterfly

(quite simply)

Allegro moderato. ♩ = 112.

There's no one likes to own that he was born in po-ver-
 Nes - - - su - no si con - fes - sa mai nato in po-ver-

Butterfly

-ty, — Is not ev'-ry va-grant, when you list-en to his tale,
 -tà, — non c'è va - ga - bon - do che a sen - tir - lo non sia

Butterfly

rit. - - - *a tempo*
p cresc.
 of an - cient line-age? But yet in - deed I have known
 di gran pro - sa - pia. Ep - pur co - nob - bi la ric -

Butterfly

rich - - es. But the strong - est oak must fall, when the storm-wind wrecks the
 - chez - - za. Ma il tur - bi - ne ro - ve - scia le quer - cie più ro -

Butterfly

for - est...
- bu - ste... and we had to
e ab - - biam fat -

calando *rall.* *p a tempo*

Butterfly

go as gei - - - shas to earn our
- to la ghe - - - scia per so - sten -

p

Butterfly

(to her friends)

liv - - - ing. Tru - ly! I frank-ly
- tar - - - ci. Ve - ro? Non lo na -

Girl Friends
Sopranos.

(corroborating her)

Tru - ly!
Ve - ro!

pp

Butterfly

(noticing that Sharpless smiles)

own it, and don't blush for it. You're laugh-ing?
- scon - do, nè m'a - don - to. Ri - de - te?

mf

Butterfly

And why?... That's how the world runs.
Per - chè?... Co - se del mon - do.

Pinkerton

(has listened with interest and turns to Sharpless)

sottovoce

(With her in - no - cent
(Con quel fa - re di

Pinkerton

ba - by - face
bam - bo - la

she sets my heart throb - bing...
quan - do par - la m'in - fiam - ma...

Sharpless

(he also is interested in Butterfly's prattle, and continues to question her)

And have you no
E ci a - ve - te so -

Butterfly

None, Au - gust - ness.
Non si - gno - re.

I have my mo - ther.
Ho la mam - ma.

Sharpless

sis - ters?
- rel - le?

Butterfly

But thro' no fault what - ev - er,
 Ma sen - za far - le tor - to.

Goro (importantly)

A most not - a - ble la - dy.
 U - na no - bi - le da - ma.

Butterfly

poco rall.

(stops short in surprise, then
 answers very shortly)

dread-ful-ly poor is she.
 po - ve - ra mol - to an - ch'es - sa.

Sharpless

And where is your fa - ther?
 E vo - stro pa - dre?

*poco rall.**p*

Butterfly

(The friends hang their heads. Goro is embarrassed. They all fan
 themselves nervously.)

Dead.
 Mor - to.

pausa

Butterfly(to break the painful silence,
Butterfly turns to Pinkerton)**Allegretto spigliato.** ♩ = 120.

But I have oth-er re - - la-tions: there is the Bonze, my un-cle.
Ma ho degli al-tri pa - - ren-ti: u - no zi - o Bon-zo.

p *m.s.* *mf >*

Pinkerton (with exaggerated surprise)

Nev-er!
Sen-ti!

Goro

Girl Friends
 Sopranos.

Of
 Un

A mi-ra-cle of wis-dom!
Un mo-stro di sa - pien-za.

m.d. *m.s.*

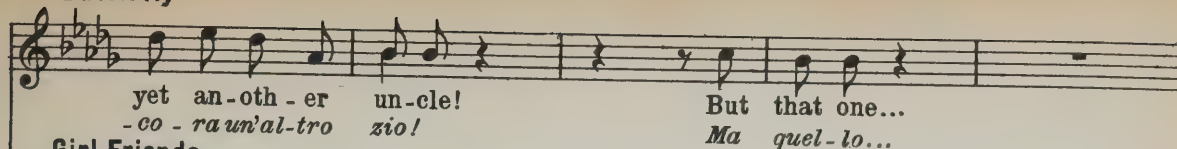
Butterfly**Pinkerton****Goro**

And
Ci ho an-

Thank you, thank you, kind fate!
Gra - zia, gra - zia, mio Dio!

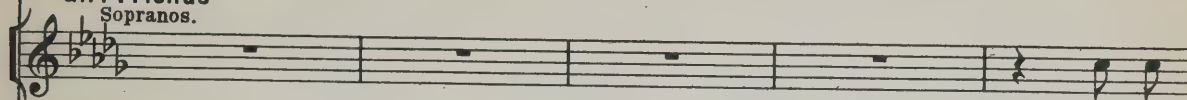
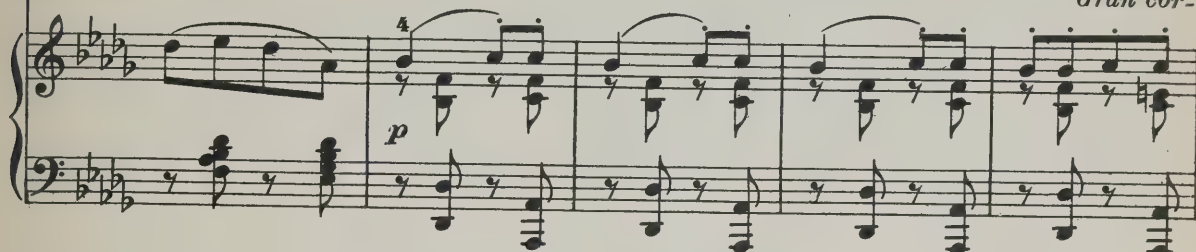
el - o-quence a foun-tain!
fiu-me d'e - lo - quen-za!

Butterfly

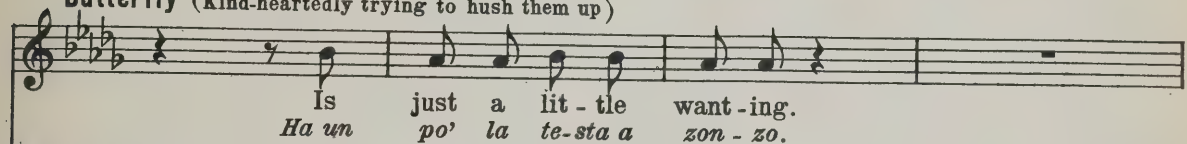
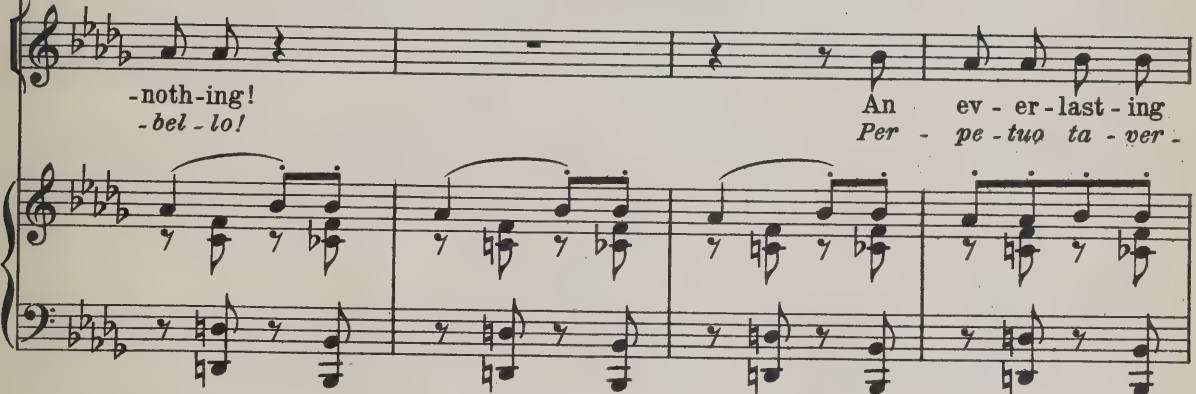


Girl Friends

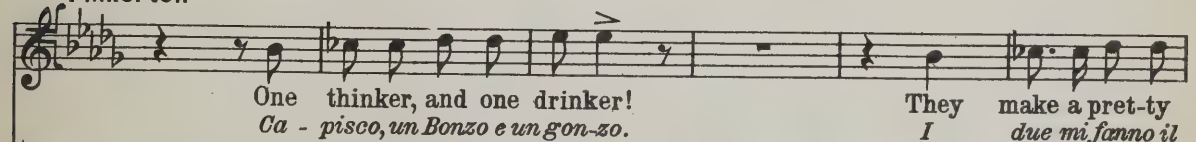
Sopranos.

Good for -
 Gran cor-

Butterfly (Kind-heartedly trying to hush them up)

-noth - ing!
 -bel - lo!An ev - er - last - ing
 Per - pe - tuo ta - ver -

Pinkerton

tippler.
 - na - io.

Butterfly

(mortified)

You are not an-gry?
 Ve ne rin - cre-sce?

Pinkerton

couple.
 pa - io.

Not I! I
 Ohi - - - bô! Per

calando

Pinkerton

(while Pinkerton is speaking with Butterfly, Goro leads Sharpless up

do not care a jot!
 quel che me ne fo!

pp

to the friends and ceremoniously introduces some of them to the Consul.)

Sostenuto.

pp

pp

p rit.

m.s.

Butterfly

(returning to Butterfly)

Sharpless

Now try to guess it! Guess
In - do - vi - na - te. Cre -

What might your age be?
Quant' an-ni a - ve - te?

Ten years.
Die - ci.

Moderato. ♩ = 108

Butterfly

riten.

a tempo

high-er.
-sce - te.

Guess low-er.
Ca - la - te.

Fif - teen, ex - act - ly,
Quin - di - ci net - ti,

Sharpless

Twen-ty.
Ven - ti.

riten.

a tempo

Butterfly

(slyly)

rall. - -

a tempo

fif - teen!
net - ti;

I am
so - no

old,
vec - chia

I
dig -

not?
già.

p

pp rall.

mf

spigliato
a tempo

Pinkerton

riten. - -

Sharpless

Fif - teen years old!
Quin - di - ci an - ni!

Fif - teen years old!
Quin - di - ci an - ni!

a tempo

mf

a tempo

Sharpless

And of sweetmeats!
dei con - fet - ti.

The age of playthings,
Le - ta dei giuochi...

a tempo

p cresc.

(To Goro, who claps his hands, summoning the three servants,
who come running out from the house.)

Pinkerton

Allegro sostenuto. ♩ = 116

Call my scarecrows, to
Qua i tre mu - si. Ser -

(Goro gives them the orders which he in his turn takes from Pinkerton)

Pinkerton

hand round Candied flies and spi - ders, Preserves and
-vi - te ra - gni e mosche can - di - te. Ni - di al giu -

Pinkerton

pastry, and all sorts of curious liquors, And most pe - cu - liar
-leb - be e qua - le è li - cor più indi - gesto e più nau - se - a -

Pinkerton

(Goro signs to the ser-

de - li - ca - cies that they fan - cy in Ja - pan.
- bon - da lec - cor - nia del - la Nip - po - ne - ri - a

wants to hurry into the house and to bring out everything)

pp come eco *p*

(Having received fresh orders from Pinkerton, Goro is just going into the house himself,

f *p*

when he perceives some more people climbing the hill; he goes to look, then runs to announce the

new arrivals to Pinkerton and Sharpless)

p

Pause.

(announces importantly)

Goro

The au - gust High Com - - mis-sio-ner;
L'Im - pe - rial Com - mis - - sa - - rio,

f *p*

Goro

The of - fi - cial Re - gis - - trar, the re - la - tions.
l'Uf - fi - - cia - le del re - - gi - stro, i con - giun - ti.

f *p*

Pinkerton

(Goro runs into the house) (From the path in the background)

Come now, hur - ry.
Fa - te pre - sto.

pp *p*

Butterfly's relations are seen climbing the hill and passing along: Butterfly and her friends go to

tr

meet them: deep bows and kowtowing: the relations stare curiously at the two Americans. Pinker-

tr *f* *pp*

♩ = 112

ton has taken Sharpless by the arm, and leading him to one side, laughingly makes him look at the quaint group of relations.)

(The Imperial Commissioner and the official Registrar remain in the background)

Pinkerton

What a farce is this pro - -
Che bur - let - ta la sfi - -

Wood inst. *pp*

Pinkerton

- cession Of my worth - y new re - la - tions,
- la - ta del - la no - - va pa - ren - te - la,

Pinkerton

Held on terms of month - ly contract! (to Butterfly)
tol - ta in pre - sti - to, a me - sa - ta. *pp*

Relations and friends (4 only) Where *vis*
Do -

Butterfly (pointing to Pinkerton) (offended)

That is he there!
Ec - co - lo là!

Handsome man
Bel - lo è co - sì

A. Cousin

Handsome he's not.
Bel - lo non è.

Pinkerton

I feel sure that there he -
Cer - to die - tro a quel - la

sottovoce tutti

he?
-v'è?

I think him fine!
Mi pare un re!

(pointing to Pinkerton)
(4 others)
pp

(to Butterfly)
sottovoce tutti
Relations and friends
(4 only)
pp

Where is he?
Do - v'è?

Handsome he's not.
Bel - lo non è.

Bassoon. *p*

p subito

Butterfly

you ne-ver saw, not in your dreams.
che non si può... sognar di più.

The Mother

(with deep admiration)

I think him fine!
Mi pare un re!

Pinkerton

-hind the might-y fan of pea-cock's fea - thers, my moth - 'rin law is
ve - la di ven - ta - glio pa - vo - naz - zo, la mia suo - ce - ra si

(2 only)

He's worth a lot!
Vale un Pe - rù.

(4 others)

He's worth a lot!
Vale un Pe - rù.

(2 others)

I think him fine!
Mi pare un re!

No, in good truth,
in ve - ri - tà.

handsome he's not!
Bel - lo non è.

Butterfly

(contemptuously, to her Cousin)

Cousin
(to Butterfly)

To you, my
Sì, ... giu - sto

Pinkerton

Why, Go - ro of - fer'd him to me.
Go - ro l'of - frì pur an - co a me.

(pointing to Yakuside)

hi - ding.
ce - la.

And that shab - by look - ing
E quel co - so da stra -

Butterfly

dear!
tu!

Pinkerton

nin - ny Is the mad and boo - zy un - cle.
- paz - zo. è lo zio bri - a - co e paz - zo.

Sop.

(3 only) *mf* (to the Cousin)

Be - cause on
Ec - co, per -

Sop.

Ten.

(3 only) *mf* (to the Cousin)

Be - cause on
Ec - co, per -

Ten.

pp spigliato

her his choice did fall, She would look down up - on us
 - ché pre - scel - ta fu, vuol far con te là so - prap - -
 (2 others) I think her
 La sua bel -

her his choice did fall, She would look down up - on us
 - ché pre - scel - ta fu, vuol far con te là so - prap - -
 (3 others) (pitying Butterfly) I think her
 La sua bel -

cresc.

Cousin

I hope he won't.
 Spe-ro di sì.

all!
 -più. He'll ne-ver stay.
 Di-vor-zie-rà.

beau-ty's on the wane.
 -tà già di-sfio-rì. I hope he won't.
 Spe-ro di sì.

all!
 -più. He'll ne-ver stay. I hope he
 Di-vor-zie-rà. Spe-ro di

beau-ty's on the wane. I hope he
 -tà già di-sfio-rì. Spe-ro di

Goro

(annoyed at the idle chatter, goes from one to another, entreat-

For good - ness'
Per ca - ri -

I think her beau - ty on the wane.
La sua bel - tà già di - sfio - rì.

I think her beau - ty on the wane.
La sua bel - tà già di - sfio - rì.

won't.
sì.

won't.
sì.

Ad. *

ing them to lower their voices)

Goro

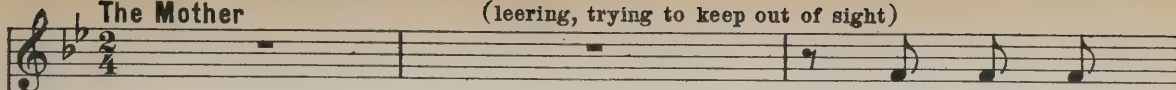
sake _____ be si - lent all. _____
- tà _____ ta - ce - te un po' _____

f

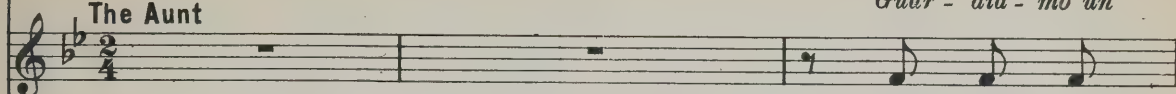
Lo stesso movimento.

The Mother

(leering, trying to keep out of sight)

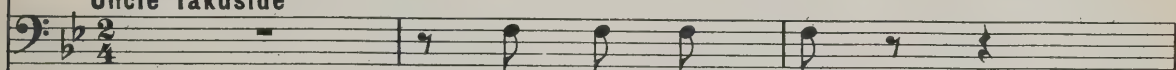
Let's look a -
Guar - dia - mo un

The Aunt

Let's look a -
Guar - dia - mo un

(staring at the servants who are bringing wines and liquors)

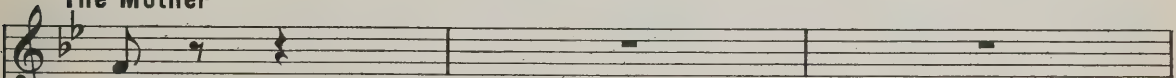
Uncle Yakusidé

Is there no wine?
Vi - no ce n'è?

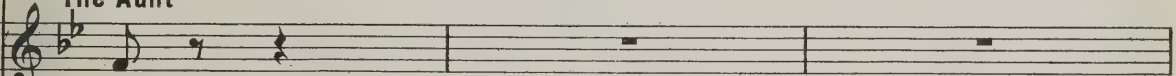
Lo stesso movimento.



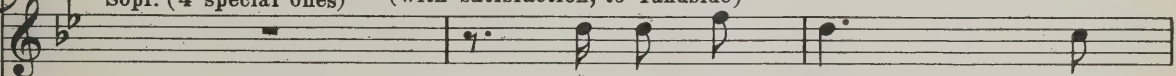
The Mother

- round.
po'

The Aunt

- round.
po'

Sopr. (4 special ones) (with satisfaction, to Yakusidé)

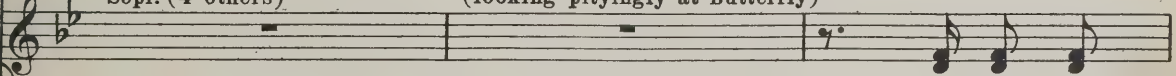


Relations and friends

I've just seen some, the
Ne vi - di già co -

Sopr. (4 others)

(looking pityingly at Butterfly)

I think her
La sua bel -

hue of tea, the hue of
- lor di thè, co - lor di

beau - ty on the wane, 'tis on the wane.
- tà già di - sfio - rì, già di - sfio - rì.

8

The Mother (falsetto)

Ah! hu! Ah! hu!

The Aunt (falsetto)

Ah! hu! Ah! hu!

Tutti. (falsetto)

tea, and crim-son too!
thè, e cher-mi - sì!

Ah! hu! Ah! hu!

Tutti.

Relations He'll nev-er stay. Ah! hu!
Ten. and friends Di - vor-zie - - rà. Ah! hu!

(in a nasal tone)

Ah! hu! Ah! hu!

8

p *f*

Butterfly

(to the cousin)

pp

A like-ly tale!

Sì...giusto tu!

The Mother

pp Tutti sottovoce

I think him fine!

Mi pa-re un re!

To tell the truth, _____ a fin-er

In ve-ri-tà _____ bel-lo è co-

The Aunt

pp

He's worth a lot! To tell the truth, _____ a fin-er

Va-le un Pe-rù. In ve-ri-tà _____ bel-lo è co-

Cousin (to Butterfly).

pp

Go-ro had of-fer'd him to me, but I said no! _____ Handsome he's

Go-ro l'of-frì pur an-co a me, ma s'eb-be un no! _____ Bel-lo non

Uncle Yakusidé

pp

Is there no wine? Let's look a-round, let's look a -

*Vi - no ce n'è? Guar-dia-mo un po', guar-dia-mo un**pp*

Handsome he's not, to tell the truth, hand-some he's not! _____ Handsome he's

*Bel-lo non è in ve-ri-tà, bel-lo non è! _____ bel-lo non**pp*

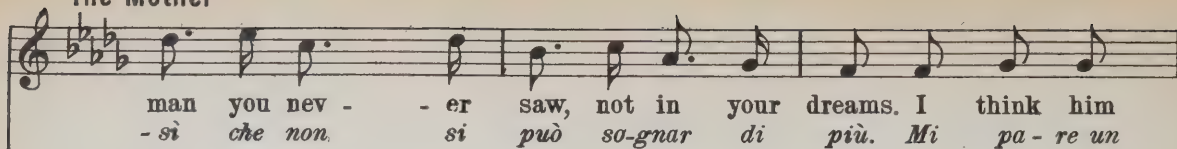
Hand-som-er man you nev-er saw, not in your dreams! _____ I think him

*Bel-lo è co-sì che non si può so-gnar di più! _____ Mi pa-re un**pp*

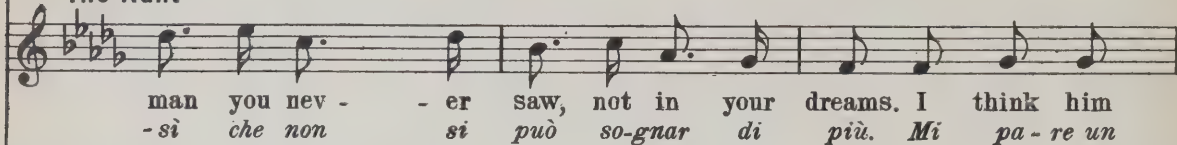
Hand-some he's not, to tell the truth, hand-some he's

*Bel-lo non è in ve-ri-tà, bel-lo non**p*

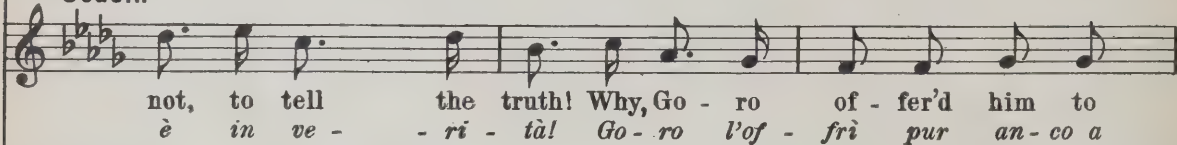
The Mother



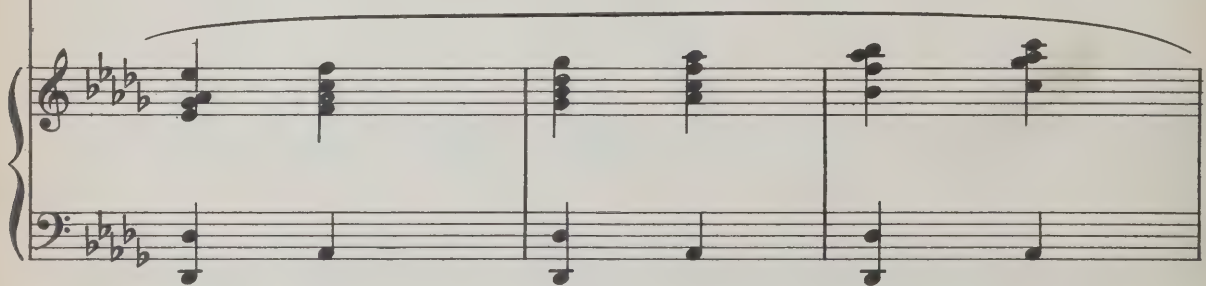
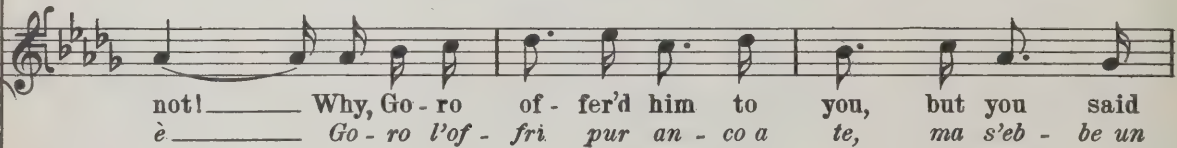
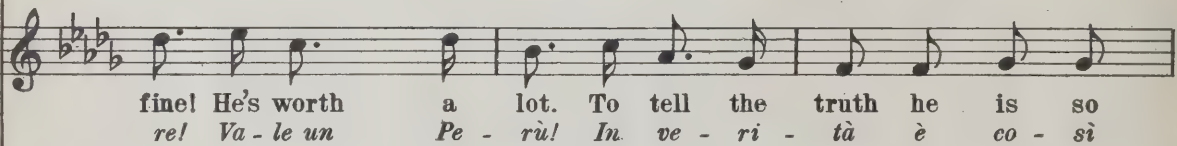
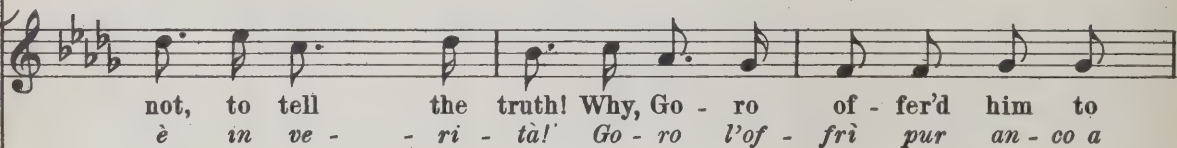
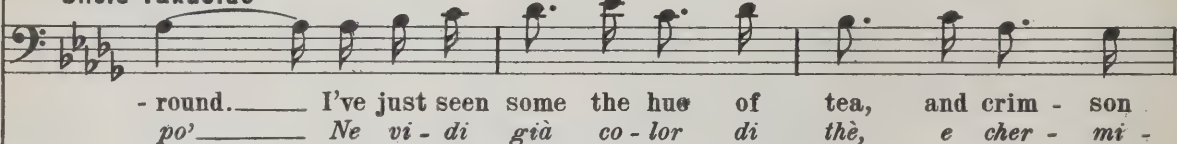
The Aunt



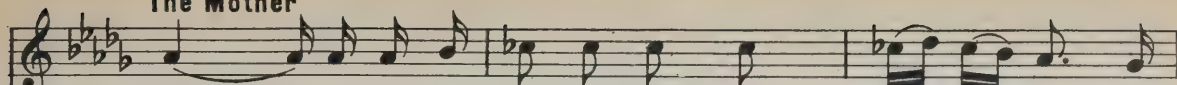
Cousin



Uncle Yakusidé

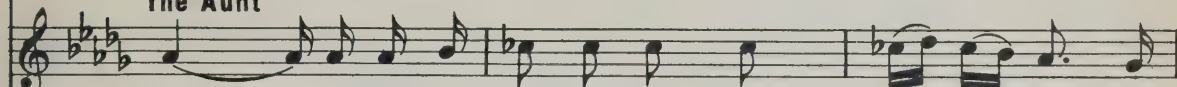


The Mother



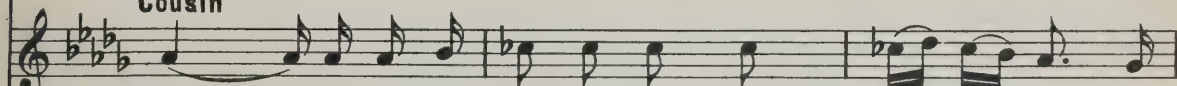
fine! — A fin - er man you nev - er saw, not in your
re! — Bel-lo è co - sì che non si può so - gnar di

The Aunt



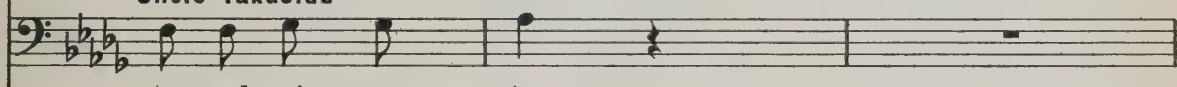
fine! — A fin - er man you nev - er saw, not in your
re! — Bel-lo è co - sì che non si può so - gnar di

Cousin

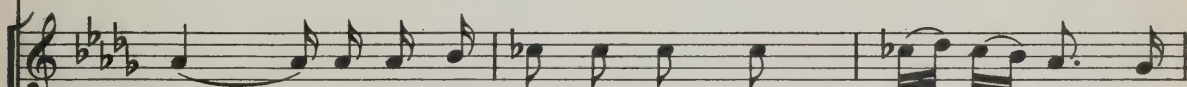


me, — but I said no. To tell the truth, I think him
me, — ma s'eb-be un no. In ve - ri - tà bel - lo non

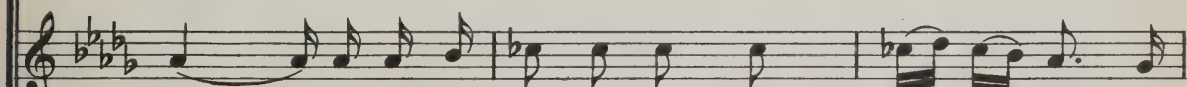
Uncle Yakusidé



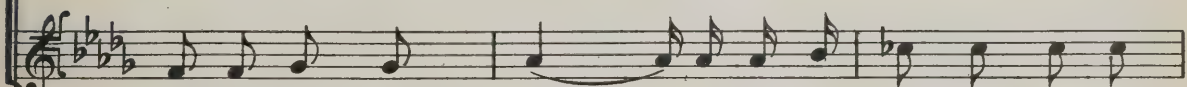
too, and crim - son too.
sì, co - lor di thè.



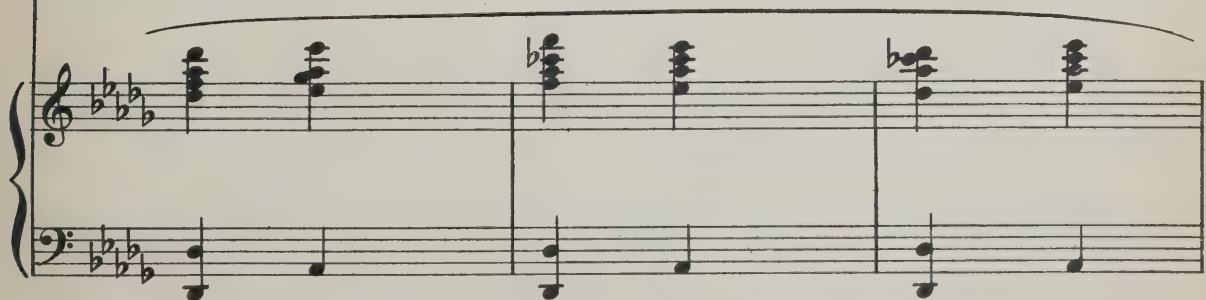
me, — but I said no. To tell the truth, I think him
me, — ma s'eb-be un no. In ve - ri - tà bel - lo non



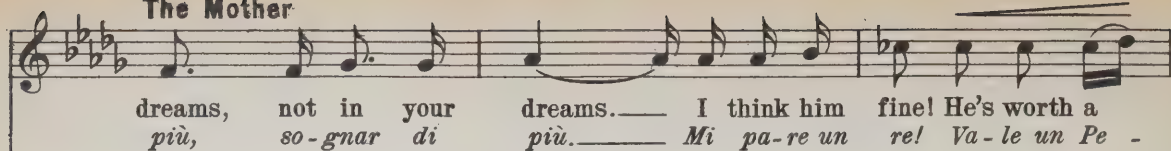
fine, — I think him grand, To tell the truth, I think him
bel — che pa-re un re, in ve - ri - tà mi par un



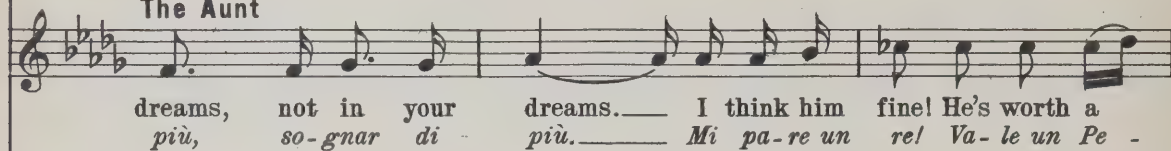
no! but you said no! — I think her beau - ty on the
no! ma s'eb - be un no! — La sua bel - tà già di - sfio -



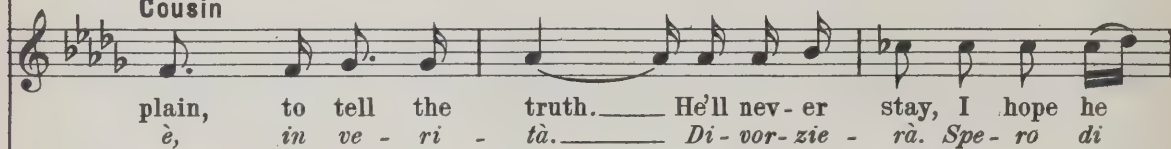
The Mother



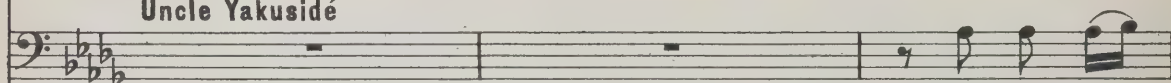
The Aunt



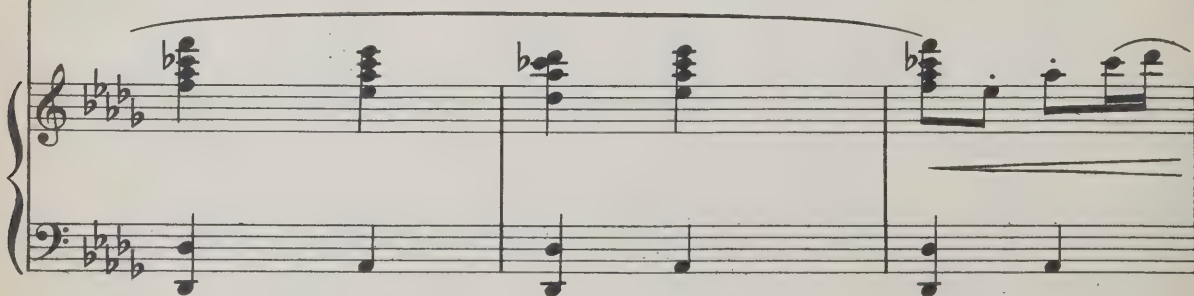
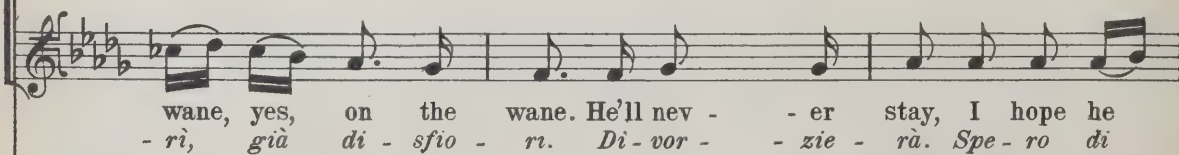
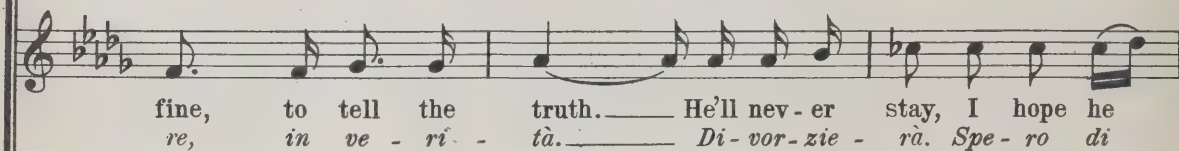
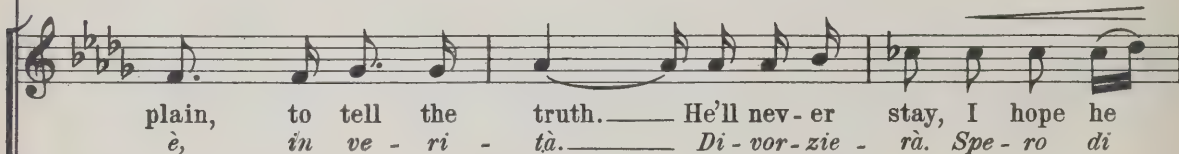
Cousin



Uncle Yakusidé



Is there no
Vi - no ce



Goro

(tries again to stop their chatter, then he signs to them to be silent)

The Mother

For pi - ty's sake be si - lent
Per ca - ri - tà ta - ce - te un

The Aunt

lot. I think he is fine!
- ru. Mi pa - re un re!

Cousin

won't. I hope he won't!
si. Di vor - zie - rà!

Uncle Yakusidé

wine? Let's look a - round!
n'è? Ve - dia - mo un po'!

won't, I hope he won't!
si. Di vor - zie - rà!

won't, I hope he won't!
si. Di vor - zie - rà!

won't, I hope he won't!
si. Di vor - zie - rà!

Goro *poco rall. - - - a tempo*

now! Sh! sh! sh!
po'. Sch! sch! sch!

Sharpless (to Pinkerton, aside)

In - -
O a - -

poco rall. - - - a tempo

Pinkerton

(at signs from Goro, the relations and guests crowd together in a bunch, but still chattering excitedly.) *poco sostenuto*

Sharpless

- deed, my friend, you're luck - y! Ah
- mi - co for - tu - na - to! O
Sopr. I. and the Cousin. *f staccato* *poco sost.*

Relations and friends
Sopr. II. and the Mother.

Go - ro of - fer'd him to
Ei l'of - fri pur an - co a

He is grand, I think him
E - gli è bel, mi pa - re un

Wood inst. *mf* *poco sost.*

Pinkerton

a tempo

(meanwhile Goro has made the servants

Sharp.

she's a gem, a flow - er. Her fas - ci - na - ting
ve - ro, è un fio - re, un fio - rel! L'e - so - ti - co suo o -

tre - bly luck - y Pin - ker - ton, Since fate has let you
for - tu - na - to Pin - ker - ton, che in sor - te v'è toc -

me!
me!

Go - ro of - fer'd him to me!
Ei l'of - fri pur an - co a me!

fine!
rel!

He is grand, I think him fine!
E - gli è bel, mi par un rel!

a tempo

Pinkerton
pre - sence
- do - re

Sharpless
ga - ther
- ca - to

Fans the flame of my
m'ha il cer - vel - lo scon -

A flow - er hard - ly
un fior - pur or sboc -

But my an - swer it was no!
Ma ri - spo - si non lo vo'!

I would not have an - swered no!
Non a - vrei ri - spo - sto no!

Butterfly (They then place on one side some cushions and a table, with writing materials.) *sostenuto un poco*
(to her people)

Pinkerton
pas - sion.
- vol - to.

Sharp.
o - pen'd.
- cia - to!

I have nev - er seen fair - er, nor
Non più bel - la e d'as - sa - i fan -

But I an - swer'd no!
E ri - spo - si no!

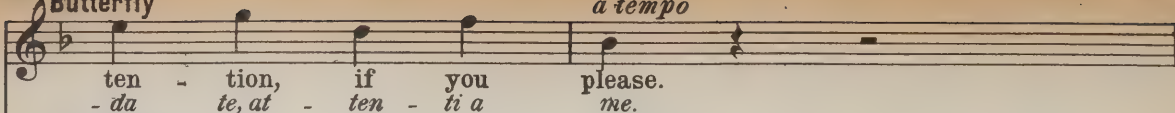
I should not have far to
Sen - za tan - to ri - cer -

I would not say no!
Non di - rei mai no!

No, my dear, that is not
No, mia ca - ra non mi

sost. un poco

Butterfly

a tempo

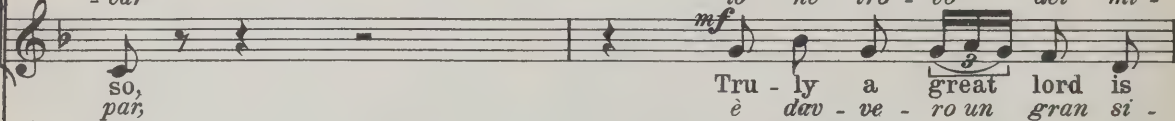
Pinkerton



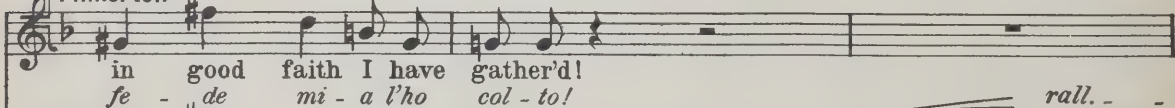
Sharpless



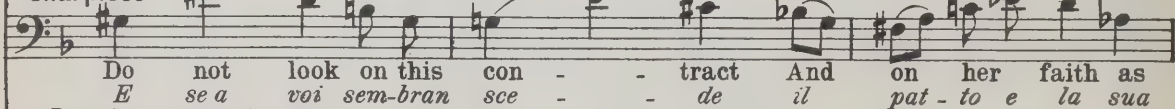
Relations and Friends

*a tempo*

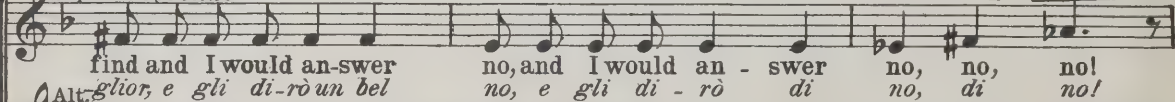
Pinkerton



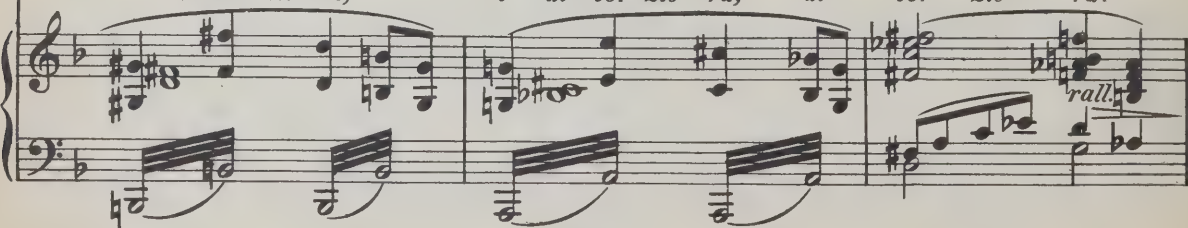
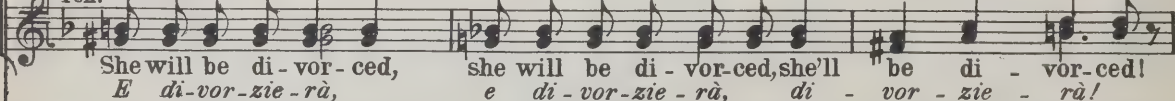
Sharpless



Relations and Friends

Sopr. *crescendo*

Alt.

Ten. *crescendo*

a tempo

rall. - - - *poco rit.*

fol-ly - - - I warn you! For she
fe - de - - ba - da - - te!... El - la ci

p *rall. col canto* *pp*

Red. *

Sostenendo.

Butterfly

a tempo

(to the others)

Mother, come here,
Mamma, vien qua.

listen to me:
Ba-da-te a me:

all of you
attenti, or-

Sharpless (points to Butterfly)

trusts you.

cre - de.

Sostenendo.

pp a tempo

Red.

Butterfly

(spoken, in childish tones)

(at a sign from Butterfly they all kowtow to Pinkerton and Sharpless)

look, one, two, three,
- sù, u-no, du-e, tre

all of you down!
e tut-ti giù.

calando

Red.

Agitando.

(Butterfly introduces her relations to Pinkerton, whilst the others note with marked satisfaction the liquors and sweetmeats which have been spread)

Butterfly

My mo - ther.
Mia ma - dre.

p

The Mother

Pinkerton

rit. a tempo

Your Au - gust - ness daz - zles me with
Vo - stra Gra - zia ha lo splen - dor del

Most charm'd to meet you.
As - sai fe - li - ce.

rit. a tempo

m. s. m. d.

Butterfly

My cousin and her son.

The Mother

Mia cu - gi - na e suo figlio.

fairness.
gi - glio.

Pinkerton

(giving the child a playful smack; the latter draws back timidly)

My cousin and her son.
Mia cu - gi - na e suo figlio.

fairness.
gi - glio.

He bids fair to grow sturdy!
Ben pian - ta - to... pro - mette...

rit. a tempo

Your Au - gust - ness.

Ec - cel - len - za... *a tempo**rall.**poco**a**poco**pp**f*

Butterfly

*a piacere**a tempo*

My un - cle Ya - ku - si - - dé.

Pinkerton

Lo zio Ya - ku - si - - dé.

(laughing loudly)

Is that he?

Ha!

È quel - lo?..

Ah!

*a tempo**col canto**f*

5

4

Pinkerton

Ha!

ah!

Yakusidé

(laughing)

*f*Relations and Friends
(pushing Yakusidé forward)

Eh!

eh!

eh!

eh!

Eh!

eh!

eh!

eh!

Sopr.

(laughing)

Ya - ku - si - dé...

Ha!

Ha!

Ya - ku - si - dé...

Ah!

ah!

Ten.

Ya - ku - si - dé...

Ha!

Ha!

Ya - ku - si - dé...

Ah!

ah!

f

3

*mf**p*

(obsequiously to Pinkerton)

Yakusidé

p

Your an - te - ce - dents shall live for e - ver!
 Sa - lu - te a - gli a - vi, glo - rio - se ge - sta.

calando

Relations and Friends

(to Pinkerton)

(the other half)

Sopr. (one half) May the Heavens smile up - on thee. May your path be strewn with
 Buo - na vi - sta ai tuoi oc - chi. Buo - ne pia - nel - le ai

Ten. (one half) May the Heavens smile up - on thee. May your path be strewn with
 Buo - na vi - sta ai tuoi oc - chi. Buo - ne pia - nel - le ai

Yakusidé

p

Relations and Friends

Sopr. ro - ses.
 pie - di.

Ten. ro - ses.
 pie - di.

Your an - te - ce - dents shall live for e - ver.
 Sa - lu - te a - gli a - vi, glo - rio - se ge - sta.

Lord, what foolish peo-ple!
Dio, co-me son sciocchi!

dolce a tempo
p

(Goro accompanies the Consul, the Commissioner and the Registrar to the table with writing

p

materials. The Consul examines the papers and gets the bond ready.) *Poco meno.*

(Pinkerton approaches Butterfly.)

p *pp*

2^{da}

Pinkerton

(gently, offering Butterfly some sweetmeats,
whilst the Mother and the Cousin rise and join the rest of the relatives.)

Here's to our love!
Al - l'a - mor mi - o!

2^{da} *poco stent.* *2^{da}*

Pinkerton

(seeing that Butterfly appears embarrassed)

What, don't you like the sweet-meats?
Vi spiac-cio-no i con - fet - ti?

poco stent. *a tempo* *pespr.*

2^{da} *2^{da}*

Butterfly

(shows him her hands and arms which are encumbered by stuffed-out sleeves)

Mister B. F. Pinker-ton,
Signor B. F. Pinker-ton,

forgive me...
per-do-no...

f *ppp*

Andantino ♩ = 58

Butterfly

I should like to... a young girl's few pos-
Io vor - re-i... pochi og-get - ti da

f *p*

Butterfly

(pointing to her sleeves)

- sessions. They are here... are you ang-ry?
don-na... So - no qui... vi di - spia - ce?

Pinkerton

But where are they?
Do - ve so - no?

p *p*

(rather astonished, smiles, then quickly and gallantly reassures her)

Pinkerton *dolcemente a tempo*

poco rit.
Nay, angry, why dear lit-tle But-ter-fly?
O per-chè mai, mi-a bel-la But-ter-fly?

p *poco rit.* *a tempo* *pp* *pp*

Silken kerchiefs..... For smoking.... A co-loured rib-bon.
Faz-zo - let - ti. La pi - pa. U - na cin - tu - ra.

Butterfly
 A lit-tle sil-ver buck-le And a mir-ror.....
Un pic-co-lo fer - ma-glio. U - no spec-chio.

Butterfly
 And a fan..... A lit-tle jar of car-mine.
Un ven-ta-glio. Un va-so di tin-tu - ra.

(sees a jar)

Pinkerton
 What is that you have?
Quel ba - rat-to-lo?

Oh fie!
Ohidò!

Butterfly
 You mind it? There!
Vi spia-ce?... Via!

(throws away the pot of paint) (draws forth a long narrow sheath)

Pinkerton
 And
E

rall. rall.

That I hold most sa-cred.
Co - sa sacra e mi - a. (curiously) **Largamente.**

Pinkerton
that thing?
quel-lo?

And am I not to see it?
E non si può ve - de - re?

p *ff* *m.s.*

Butterfly (beseeching and grave, lays down the sheath very reverently)

Not here in pub - lic.
C'è trop-pa gen - te.

Pray ex - cuse me.
Per - do - na - te.

m.s. *p* *rall.* *pp*

Allegro moderato ♩ = 104

Goro (who has approached, whispers to Pinkerton)

It was sent by the Mi - ka - do to her fa - ther,
È un pre - sen - te del Mi - ka - do a suo pa - dre...

pp misterioso *ff* *pp stacc.*

Pinkerton (softly to Goro)

And her fa ther?
E... suo pa - dre?

Goro (imitating the action of suicide)

with a message.....
col-l'in - vi - to...

Was o -
Ha ob - be -

pp

(takes some images from her sleeves and shows them to Pinkerton)

Butterfly

Pinkerton

Goro

The Otto-kè.
Gli Otto-kè.

(takes one and examines it with curiosity)

(withdraws, mingling with the guests)

Thes small
Quei pu-

- be-dient.
- di-to.

Tempo I.

pp

Butterfly

Pinkerton

Sostenendo.

The souls of my fore-fa -
Son l'a-ni-me de-gli a-

fi-gures?
- paz-zi?

Can you mean it?
A-ve-te det-to?..

Sostenendo.

rall.

mf

Butterfly (puts down the images, then rises)

Pinkerton

- thers.
- vi.

rall.

Ah! I bow be-fore them.
Ah!... il mio ri-spet-to.

rall.

Butterfly (leads Pinkerton to one side and says to him in respectfully confidential tones:)

p

Hear what I would tell you: Yester - day I crept soft-ly to the Mis-sion.
le - ri son sa - li - ta tut-ta- so-la in se - cre-to al-la Mis - sio - ne.

pp legato

Butterfly *rall.*

En'ring on my new life, I wish to a - dopt a - no - ther re - li - gion.
Col - la nuo - va mia vi - ta posso a - dot - ta - re nuova re - li - gio - ne.

pp *rall.*

Butterfly (timidly)

No one knows what I've done, nei-ther friends nor re - la - tions. My
Lo zio Bon - zo nol sa, nè i miei lo san - no. Io

$\text{♩} = 76$

Butterfly

fate I have to fol - low,
se - guo il mio de - sti - no

pp dolcissimo

Ad. *Ad.* *Ad.*

Butterfly

And full of hum - ble faith,
e pie - na d'u - mil - tà

Butterfly

I bow be - fore the God of my dear mas - ter.
al Dio del si - gnor Pin - ker-ton m' in - chi - no.

Butterfly

The Fates have wil - led it. For
È mio de - sti - no. Per

Butterfly

me you spent a hun - dred
me spen - de ste cen - to

Butterfly

yen, yen, *p* But ma I vi -

pp

Red. *

Butterfly

shall take care to be most fru - gal. *poco stent.*

-vrò con mol-ta e - co - no - mi - a. *espress.*

poco stent. *pp* *m.s.*

Red. *

Butterfly

rall. e dim. *rallentando*

And to give you more plea - sure, I can al-most for-get my race and

E per far - vi con - ten - to po-trò qua-si o-bli - ar la gen-te

rall. e dim. *rall. col canto*

m.s. *m.s.*

Red. *

Butterfly

(goes to take up the images)

kindred! *f* A-way they go! —

mi - a. *E que-sti: vi - a.*

a tempo *deciso ed energico* *Poco mosso.*

ff

Red. *

Goro

(Butterfly throws down the Ottoké)

(Meanwhile Goro has approached the Consul, and having received his orders, thunders forth in stentorian tones:)

(The chattering ceases: they all leave off eating and drinking and come forward in a circle, listening with much interest. Pinkerton and Butterfly stand in the centre.)

Moderato.

Silence, silence!
Tutti zit-ti!

The Commissioner

(reads out)

Leave is giv - en to the un - der sign'd, Mi - ster B. F.
E con - ces - so al no - mi - na - to Mi - ster B. F.

The Commissioner

Pinker-ton, Lieu-tenant serv-ing on the gunboat A-bra'm Lincoln, of the U -
Pinker-ton, Luo-go-te - nen - te nel-la can-no - nie - ra Lincoln, ma - -

The Commissioner

-ni-ted States Na-vy of North A-me-ri-ca:
-ri - na de-gli Sta-ti U - ni-ti A - me - ri-ca del Nord:

The Commissioner

And to the spin-ster, known as But-ter-
ed al-la da-mi-gel-la But-ter-

pp *f* *p* *p* *mf*

Leg.

The Commissioner

-fly, In-ha-bi-tant of O-ma-ra- Na-ga-sa-ki,
-fly del quar-tie-re d'O-ma-ra- Na-ga-sa-ki,

pp *mf* *pp*

The Commissioner

To join in bonds of wed-lock. To wit the for-mer,
d'u-nir-si in ma-tri-mo-nio, per drit-toil pri-mo,

f *p* *f* *pp*

The Commissioner

of his free ac-cord and will. The lat-ter with con-
del-la pro-pria vo-lon-tà, ed el-la per con-

mf

Goro (with much unction)

The Commissioner (hands the bond for signature)

The Lo

-sent of her re - la - tions, Wit-ness-es of the con-tract.
 -sen - so dei pa - ren - ti qui te - sti - mo-ni-al - l'at - to.

p legato

Goro (Pinkerton signs) (Butterfly signs) (The relatives hasten to sign)

bride-groom. Now the bride. And all is settled.
 spo - so, Poi la spo - sa. E tut-to è fat - to.

a tempo *pp* *mf*

Andante mosso. ♩ = 80 (The friends approach Butterfly full of congratulations and deep bows)

rall. *f* *p*

Butterfly (corrects them, with finger raised).

Girl Friends (Sopr. *p con grazia*)

Nay, Madam B. F. Pinker-ton.
 Ma-da-ma B. F. Pin-ker-ton.

Dear Ma-dam Butter-fly.
 Ma-da-ma Butter-fly.

pp

(The friends cluster round Butterfly and congratulate her: meanwhile the Registrar removes the bond and the other papers, then informs the Commissioner that the ceremony is over.)

animando *rall. - p*

Pinkerton

The Commissioner
a tempo (congratulating Pinkerton) *cresc. poco a poco* *I*

a tempo *p* *cresc poco a poco*

The best of wish - - es.
Au - gu - ri mol - - ti.

Pinkerton (bowing to him)

thank you most sin - cere - - ly.
miei rin - gra - zia - men - - ti.

p cresc.

Sharpless **Sostenendo.** *sempre cresc.*

The Commissioner
(approaches the Consul) *I'll go*
L'ac - com -

May I ask, are you go - - ing?
Il Si - gnor Con - - so - le scen - - de?

Sostenendo. *mf* *sempre cresc.*

Sharpless

(nodding to Pinkerton)

with you. We shall meet to-
 -pa - - gno. Ci ve-drem do-

Pinkerton

Sharpless

To-mor-row, sure - ly.
 A me-ra - vi - glia.

(shaking hands with Pinkerton)

-mor - row?
 -ma - ni.

Pinkerton

The Registrar

(Taking leave of Pinkerton)

I'm much ob - - - liged.

Mi pro-ve - - - rò.

The best of luck.
 Po-ste - ri - - tà.

(The Consul, the Commissioner and the Registrar depart, to go down to the town)
Sharpless

Poco meno.

(Comes back again and says to Pinkerton in significant tones)

Be care-ful!
 Giu-di-zio!

(Pinkerton reassures him with a gesture and gives him a friendly wave of the hand)

(Sharpless goes down by the path. Pinkerton who has gone towards the background, waves his hand to him again.)
a tempo movendo

(Returns to the front, and

pp affrett. un poco - -

molto ritenuto

Pinkerton

says to himself, rubbing his hands:)
a piacere

(Now quick-ly to get rid of this lit-tle fam'-ly par-ty! How shall I
 (Ed ec-co-ci-in fa-mi-glia. Sbrighia-mo-ci al più pre-sto e in mo-doo -
col canto

Pinkerton

(gaily to Yakusidé)

Allegretto. ♩ = 132

do it?) This way, good un-cle.
 - ne - sto.) Qua, si - gnor Zi - o.
stacc.
fp

Pinkerton

(mixing him some whisky)

Here, the stir - - rup cup for you I'm mix - ing.
 Ah, ah, il bic - chie - - re del - - la staf - fa

Pinkerton

(giving him the bottle)

Yakusidé

And
E al-

Yes ra - ther! lets have twenty!
 Ma - ga - ri due doz - zi - ne.

p

Pinkerton

here's the whis-ky - bot - tle.
 -lo - -ra la ca - raf - fa.

(making fun of Yakusidé)
 (some)

Friends

Oh, the drunkard!
 Il be - o - ne!

(others)

Oh, the drunkard!
 Il be - o - ne!

Relations and Friends

(making fun of Yakusidé)

Sopr. (some)

(laughing)

Oh! the drun-kard!
 Il be - o - ne!

Ha ha ha!
 Ah, ah, ah!

Sopr.

(others)

Oh! the drun-kard!
 Il be - o - ne!

(laughing)
 (some)

Ten.

Ha ha ha!
 Ah, ah, ah!

p

Yakusidé

(pompously, without heeding the mockers)

Drink up your Sa - - ki and kneel to the Al-
Be-vi il tuo Sa - - ki e a Dio pie-ga il gi-

Sopr. (laughing)
 Ha ha ha!
 Ah, ah, ah!

Ten. (others)
 Ha ha ha!
 Ah, ah, ah!

Yakusidé

-mighty.
-nocchio.

Sopr. (mocking him)

Drink up your Sa - ki, drink up your Sa-ki and to your Gods in - cline your knee.
Be-vi il tuo Sa - ki, be-vi il tuo Sa-ki e a Dio pie-ga il gi - noc - - chio!

Ten.

Drink up your Sa - ki, drink up your Sa-ki and to your Gods in - cline your knee.
Be-vi il tuo Sa - ki, be-vi il tuo Sa-ki e a Dio pie-ga il gi - noc - chio.

Butterfly.

(stops him pouring out)

(is about to mix some drink
for Butterfly's mother.)No, thank you.
*Non be - ve.***Pinkerton**

(turning from one to another and offering)

Here's some for you...
*La suo - ce - ra...*and the friends and re - la - tions..
*Le cu - gi - ne, le a - mi - che,...***Pinkerton**Take some cakes and a glass of sher - ry.
*due con - fet - ti e un bic - chier di Por - to.***Yakusidé**

(coming forward eagerly)

Thanks, with
*Con pia -***Yakusidé**plea sure.
*- ce - re!***Sopr. I. (half) (drive Yakusidé away)**Oh, the drun - kard!
*Il be - o - ne!***Sopr. II. (the other half)**Oh, the drun - kard!
Il be - o - ne!

Goro (to Pinkerton, so that he may not encourage the drunkard too much)

Gent-ly, sir, gent - ly, gent - ly, sir, gent - ly! Give him a chance and he'd
 Pia - no, si - gno - re, si - gno - re, pia - no! Ch'e - gli ber - reb - be il gran

p leggero

Goro
 drink up the o - cean!
 pa - dre o - ce - à - no!

Sopr.
 Gent - ly sir, gent - ly, gent - ly, sir, gent - ly!
 Pia - no, si - gno - re, si - gno - re, pia - no!

Ten.
 Gent - ly sir, gent - ly, gent - ly, sir, gent - ly!
 Pia - no, si - gno - re, si - gno - re, pia - no!

p

Give him a chance and he'd drink up the o - - cean!
 Ch'e - gli ber - reb - be il gran pa - dre o - ce - à - - no!

Give him a chance and he'd drink up the o - - cean!
 Ch'e - gli ber - reb - be il gran pa - dre o - ce - à - - no!

f

Your turn, young ras - cal; spread out your hands and stuff up your sleeves
A te mar - moc - chio; spa - lan - ca le tue ma - ni - che e insac - ca,

pp *f*

Pinkerton (takes a glass and raises it)

With cakes and sweetmeats and lots of pas-try: *Hip! Hip!*
in - sac - ca chicche e pastic - ci a mac - ca. Ip! Ip!

Sopr. (toasting) *p*

p

Un poco meno, mollemente $\text{♩} = 100$.

Pinkerton

Let's drink to the new - ly mar - ried cou - ple,
Be - via - mo ai no - vis - si - mi le - ga - mi,

Yakusidé *p*

Sopr. *o o*

Ka - mi! o Ka - mi!
 Ka - mi! o Ka - mi!

Ten. *p*

o o

Un poco meno, mollemente $\text{♩} = 100$.

p marcato *sentito*

Pinkerton

Yakusidé

Let's drink to the new - ly mar - ried
be - via - mo ai no - vis - si - mi le -

Ka - mi! o Ka - mi!
Ka - mi! o Ka - mi!

Ka - mi! o Ka - mi!
Ka - mi! o Ka - mi!

*sentito**f*

Pinkerton

Sostenendo

cou - ple.
- ga - mi.

Cousin

*p**pp con mollezza*

Let's drink to the cou - ple! O Ka - mi! o Ka - mi! Let's
Be - via - mo, be - via - mo! O Ka - mi! o Ka - mi! Be -

The Mother

*p**pp con mollezza*

Let's drink to the cou - ple! O Ka - mi! o Ka - mi! Let's
Be - via - mo, be - via - mo! O Ka - mi! o Ka - mi! Be -

Sopr.

pp con mollezza

O Ka - mi! o Ka - mi! Let's
O Ka - mi! o Ka - mi! Be -

*Sostenendo
ppp*

Cousin

Vivo.

drink to the new - ly mar-ried cou - ple.
 - via - mo ai no - vis - si - mi le - ga - mi.

The Mother

drink to the new - ly mar-ried cou - ple.
 - via - mo ai no - vis - si - mi le - ga - mi.

(the toasts are interrupted by strange
 cries coming from the path on the hill)

Her uncle, the Bonze

(from the distance)

Cho - cho - san! —

Cio - cio - san! —

Sopr.

drink to the new - ly mar-ried cou - ple.
 - via - mo ai no - vis - si - mi le - ga - mi.

Vivo.

sf senza rigore di tempo

Butterfly

'Tis my
 Lo zio

The Bonze (at this shout all the relations and friends are thunderstruck, and huddle together in terror: Butterfly
 remains alone in a corner)

Cho - cho - san! —
 Cio - cio - san! —

A - bom - in - a - tion!
 Ab - bo - mi - na - zio - ne!

(amazed)

p

Sopr.

'Tis her
 Lo zio

Ten.

(amazed)

p

'Tis her
 Lo zio

p a tempo

(b) (Tam-tam from the distance)
8^a sotto...

(b) *8^a sotto...*
 111200

Butterfly

un - cle!
Bon - zo!

Goro (annoyed at the Bonze's arrival)

A plague on this in - - tru - der! What on earth brought him
Un cor - no al gua - sta - - fe - ste! Chi ci le - va d'in -

The Bonze (approaching)

Cho-cho - san! _____
Cio-cio - san! _____

Sopr.

un - cle!
Bon - zo!

Ten.

un - cle!
Bon - zo!

(signs to the servants to take away the tables, stools and cushions; and then prudently retires, grumbling furiously)

Goro

hi - ther of all trou - ble - some peo - ple?...
- tor - no le per - so - ne mo - le - ste?...

The Bonze (coming nearer)

Cho-cho - san!
Cio-cio - san!

Cho-cho - san!
Cio-cio - san!

(In the background appears the odd figure of the Bonze, who comes forward in a rage)

The Bonze

Cho-cho - san! _____
Cio-cio - san! _____

cresc. *cresc. molto*

(at the sight of Butterfly, who stands isolated from the rest, the Bonze stretches out his hands

The Bonze

Allegro moderato $\text{♩} = 108.$

poco allarg.

marcato molto

threateningly towards her)

The Bonze

What were you do - ing at the Miss-ion?
Che hai tu fat - to al-la Mis - sio - ne?

Sopr. and the Cousin.

Ten.

Give an - swer, Cho - cho -
 Ri - spon - di, Cio - cio -

Give an - swer, Cho - cho -
 Ri - spon - di, Cio - cio -

Pinkerton (angry at the scene made by the Bonze)

What's that lu - na - tic shrieking?
Che mi stril-la quel mat - to?

The Bonze

Give an - swer, what were you
 Ri - spon - di, che hai tu

-san! —
 -san! —

-san! —
 -san! —

The Bonze

do - ing?
fat - to?

How then, don't you e - ven
Co - me, hai tu gli oc-chi a -

Sopr. (anxiously, turning to Butterfly)

Friends and relations Give an - swer, Cho - cho - san!
Ri - spon - di, Cio - cio - san!

Ten. Give an - swer, Cho - cho - san!
Ri - spon - di, Cio - cio - san!

marcatiss.

The Bonze

fal - ter?
- sciut - ti?

Are these the fruits of e - vil?
Son dun - que que - sti i frut - ti?

She has renounced us
Ci ha rin - ne - ga - to

(shouting)

marcato

The Bonze

all!
tut - ti!

poco allarg. - - - *a tempo*

Sopr. (scandalized, shouting long and loud)

Hou! Cho - cho - san!
Hou! Cio - cio - san!

Ten. Hou! Cho - cho - san!
Hou! Cio - cio - san!

marcato molto

poco allarg. - - - *a tempo*

-nounced, let me tell you, her true re - li - gion —
 -ga - to vi di - co,... il cul - to an - ti - co —

Sopr. (shouting) *decresc. di tonalità*
 Hou! — Cho-cho-
 Hou! — Cio - cio -

Ten. (shouting) *decresc. di tonalità*
 Hou! — Cho-cho-
 Hou! — Cio - cio -

(hurls imprecations at Butterfly, who hides her face in her hands: her mother comes

The Bonze

Ka - mi sa - run - da - si - co! In
 Ka - mi sa - run - da - si - co! Al -

-san! Hou! — Cho-cho - san!
 -san! Hou! — Cio - cio - san!

-san! Hou! — Cho-cho - san!
 -san! Hou! — Cio - cio - san!

marcato
incal - zan - do un poco

forward to protect her, but the Bonze pushes her away roughly, and approaches Butterfly in a fury, shouting in her face:)

The Bonze

ev - er - last - ing tor - ment may your wick - ed soul per - ish!
 -l'a - ni - ma tua gua - sta qual sup - pli - zio so - vra - sta!

e *string.* *ff*

Pinkerton

(has lost patience, and intervenes
between the Bonze and Butterfly)*ff con forza*

Be si - lent now, d'you hear me!
Ehi, di - co: ba - sta, ba - sta!

The Bonze

(at the sound of Pinkerton's voice the Bonze stops
short in amazement, then with a sudden resolve
he invites relations and friends to come away)

(to Butterfly)

Come with me all we'll leave her! You have renounced us all
Ve - ni - te tut - ti. An - dia - mo! Ci hai rin - ne - ga - to e no - i...

Yakusidé and
The Bonze*rit.**a tempo*

And we re - nounce you!
Ti rin - ne - ghia - mo!

Sopr and Cousin (all retire hastily to the back and stretch their arms towards Butterfly)

And we re - nounce you!
Ti rin - ne - ghia - mo!

Ten.

And we re - nounce you!
Ti rin - ne - ghia - mo!

And we re - nounce you!
Ti rin - ne - ghia - mo!*a tempo
ben ritmato*

rit. col canto
tutta forza

Pinkerton (authoritatively ordering all to depart)

Leave the place on the in - stant.
Sba - raz - za - te all' i - stan - te.

Pinkerton

Here I am mas-ter. I'll have no tur-moil and no dis-tur-bance
In ca-sa mi-a nien-te bac-ca-no e nien-te bon-ze-

Allegro ♩ = 126.
Pinkerton

(at Pinkerton's words, they all rush hastily towards the path which leads down to the town: Butterfly's mother again tries to approach her, but is dragged away by the others)

here. _____
-ria. _____

Sopr. (shout)
Hou! _____
Hou _____

Ten. (shout)
Hou! _____
Hou! _____

Allegro ♩ = 126.

ff vibratissimo

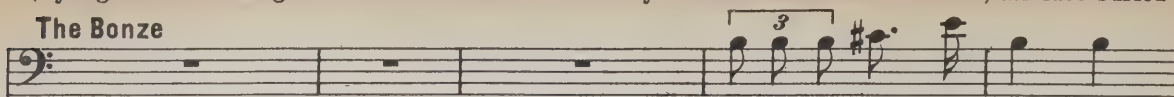
(as they go out)

Hou! Cho-cho-san!
Hou! Cio-cio-san!

Hou! Cho-cho-san!
Hou! Cio-cio-san!

(By degrees the voices grow faint in the distance. Butterfly remains motionless and silent, her face buried

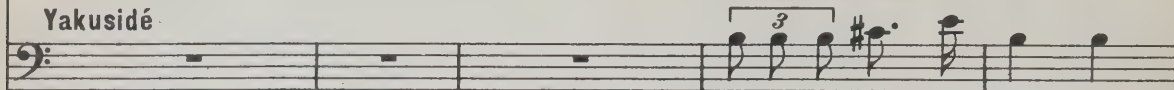
The Bonze



Ka-mi sa-run - da - si - co!

Ka-mi sa-run - da - si - co

Yakusidé



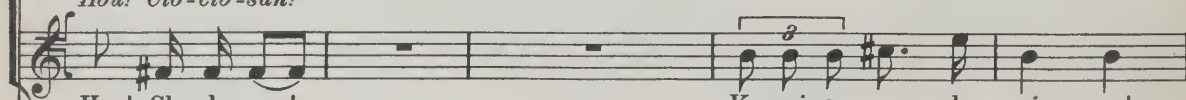
Ka-mi sa-run - da - si - co!

Ka-mi sa-run - da - si - co

(rather far off)

Hou! Cho-cho-san!

Hou! Cio-cio-san!



Hou! Cho-cho-san!

Hou! Cio-cio-san!

Ka-mi sa-run - da - si - co!

Ka-mi sa-run - da - si - co

calando e rall. - - - - all' Allegro moderato



in her hands, whilst Pinkerton has gone to the top of the path, to make sure that all these troublesome guests have really gone)

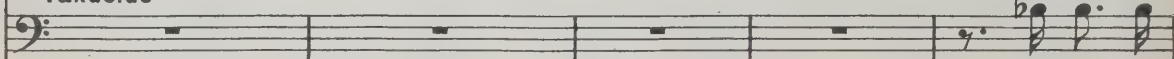
The Bonze



We all re-

Ti rin-ne-

Yakusidé



We all re-

Ti rin-ne-

Hou! Cho-cho san!_

Hou! Cio-cio - san!_

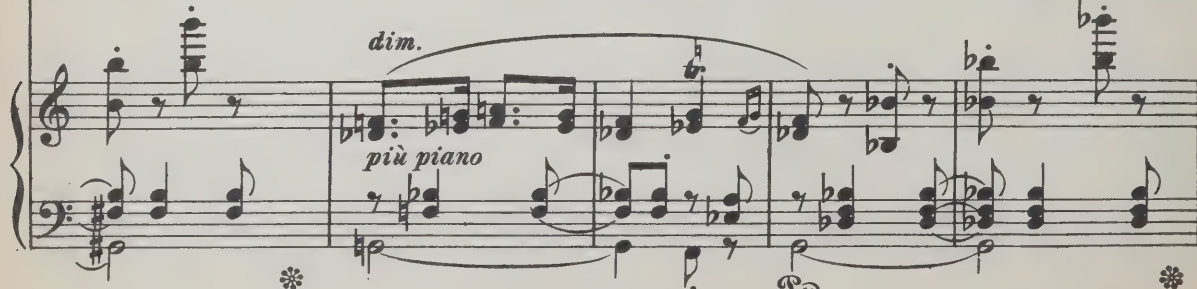


We all re-

Ti rin-ne-

dim.

più piano



(emphatically)

-nounce you!
-ghia - mo!
Yakusidé

We all re-nounce you!
Ti rin - ne - ghia - mo!

(emphatically)

-nounce you!
-ghia - mo!

We all re-nounce you!
Ti rin - ne - ghia - mo!

(emphatically)

Hou! Cho-cho - san!
Hou! Cio - cio - san!

We all re-nounce you!
Ti rin - ne - ghia - mo!

(emphatically)

-nounce you!
-ghia - mo!

We all re-nounce you!
Ti rin - ne - ghia - mo!

pp

Hou! Cho-cho - san!
Hou! Cio - cio - san!

Hou! Cho-cho san!
Hou! Cio - cio san!

calando sempre

pp

(evening begins
to close in)

pp

tribe and all the Bon-zes in Ja-pan are not worth a
 -bù ei Bon-xi tut-ti del Giap-pon non val-go-noil

dolce

Butterfly

(smiling with childlike pleasure)

Pinkerton

In-deed?
 Dav-ver?

poco rit.

tear from those dear al-mond eyes of yours.
 pian-to di quegli oc-chi ca-rie bel-li.

rall.

poco rit.

p

Butterfly (evening begins to fall)

I'll weep no more. And now I'm scarcely grieved at their de-ser-tion.
 Non pian-go più. E qua-si del ri-pu-dio non mi duo-le

a tempo

dolce e legato

p

Butterfly

So sweet are your words of com-fort, Which fall like gen-tle balm on my
 espressivo per le vo-stre pa-ro-le che mi suo-nan co-sì dol-ci nel

mf

pp legg.

Butterfly (stoops to kiss Pinkerton's hand)

heart. They tell me that a-broad, where the
cor. Pinkerton (gently stopping her) *M'han* det-to che lag-giù fra la

What's this? my hand? *dolce*
Che fai?... la man?

pp

*Red. * Red. **

Butterfly

peo - ple are more cul - - tured, this is a to - - ken
 gen - te co - stu - ma - - - ta è que - sto il se - - gno

*Red. * Red. * Red. * Red. **

Butterfly

Un poco più mosso.

of the high-est hon - - - our.
del mag-gior ri - spet - - - to.

Suzuki (within) (murmuring)

And I - za-ghi and I - za - - na - mi sa - run - da - si - co, and
 E I - za - ghi ed I - za - - na - mi sa - run - da - si - co, e

Un poco più mosso.

*Red. * Red. **

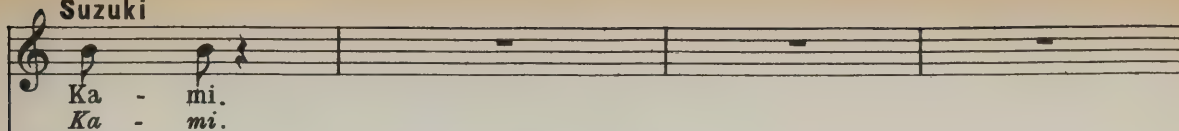
Suzuki

Ka - mi and I - za - ghi and I - za - na - mi sa - run - da - si - co, and
 Ka - mi, e I - za - ghi ed I - za - na - mi sa - run - da - si - co, e

mf

Allegro moderato.

Suzuki

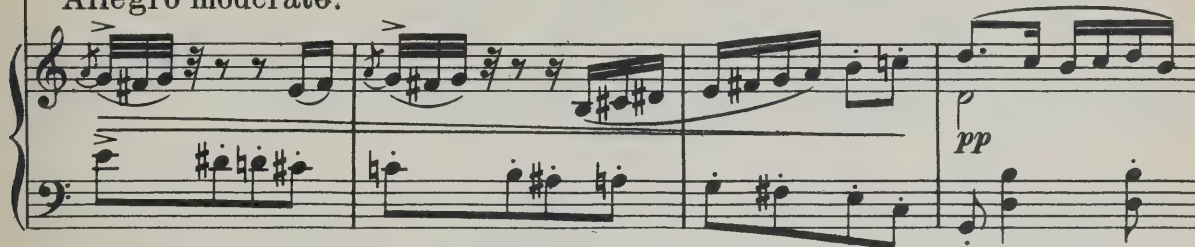


Pinkerton

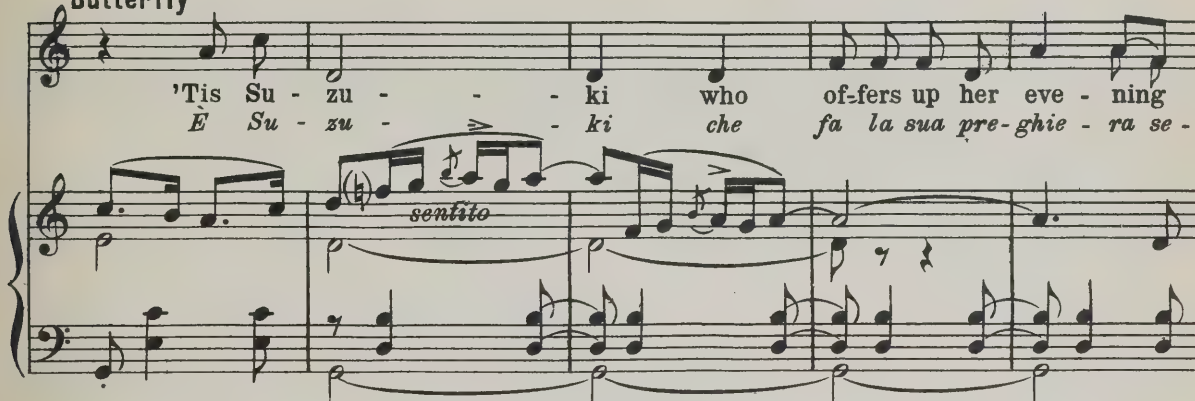
(wondering at the subdued murmurs)

Who's mur - mur-ing in there?
Chi bron - to - la las - sù?

Allegro moderato.

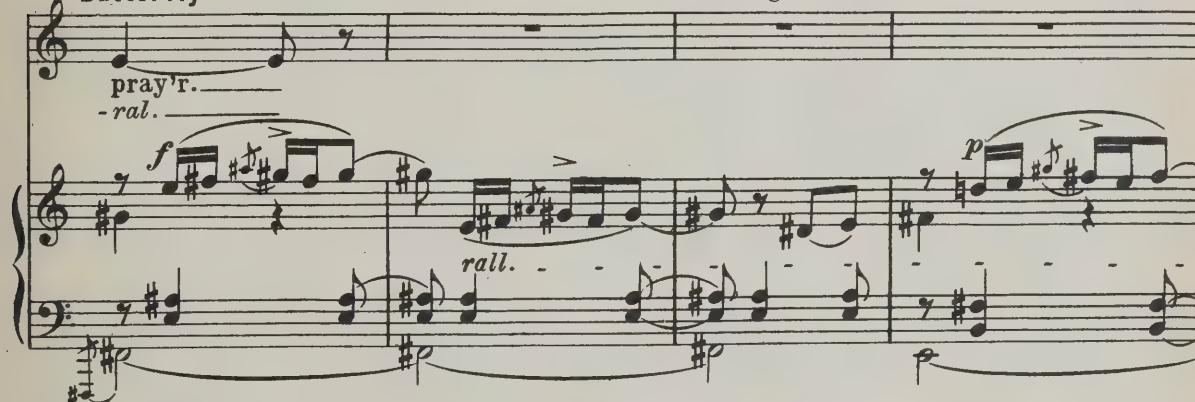


Butterfly

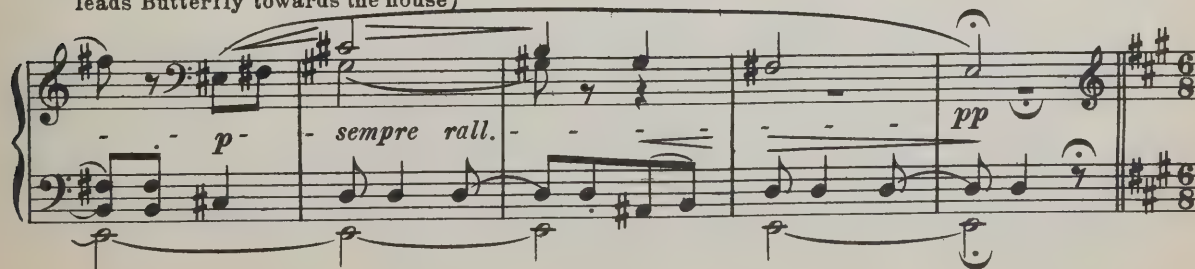


Butterfly

(Evening draws in more and more and Pinkerton



leads Butterfly towards the house)



Butterfly

Andantino calmo ♩ = 92

p

With sha-dows and qui-et.
e l'om-brae la quie-te.

Pinkerton

p dolce

Evening is fall-ing
Vie-ne la se-ra

You're here a-
E' sei qui

Andantino calmo ♩ = 92

p dolce

Butterfly

accel. un poco

A-lone and re-noun-céd! They've re-nounc'd me,
So-lae rin-ne-ga-ta! Rin-ne-ga-ta...

Pinkerton

- lone.
so-la.

pp accel. un poco

Butterfly

*espress. molto**- a tempo rall. a tempo*

and yet I'm hap-py!
e fe-li-ce!

Pinkerton

(Pinkerton claps his hands thrice: the servants and Suzuki hasten in and Pinkerton orders:)

Come hither, the
A vo-i, chiu-

*sfumato**sfumato**- a tempo rall.**a tempo*

Rev.

Butterfly

(with deep feeling to Pinkerton)

Butterfly

Pinkerton (the servants silently slide along several partitions)

Yes, we are all a - lone The world is
Si, si, noi tut-ti so - li... E fuo-ri il

sho-si.
 -de-te.

Butterfly (to)

yon - der. (laughing) Su-
 mon-do... (sits down and takes a cigarette) Su-

Pinkerton

And your un-cle breathing thun-der!
E il Bon-so fu - ri - bon-do. *cantando*

Butterfly

Suzuki, who has come in with the servants and is awaiting orders)- (Suzuki rummages in a trunk and gives Butterfly her night attire and a small box with toilet-requirements.)

-zu - ki, bring my garments.
 -zu - ki, *le mie ve - sti.* *poco rall.*

Suzuki (bowing low to Pinkerton) *poco rit.* (Pinkerton claps his hands, the servants run away).

Good - night, Sir. *ppp*
Buona not - te.

poco rit.

rit. - - -

pp *mf* *p* *pp*

Butterfly

tonight, exchanging her wedding-garment for one of pure white; then she sits down on a cushion and

rit. - - -

mf *p* *pp*

Butterfly

looking in a small hand-mirror arranges her hair. Suzuki goes out)

rit. molto - - -

p *pp*

I long to be rid of this ponder-ous
Que-st'o - bi pom-po-sa di scio-glier mi

Butterfly

o - bi,...
tar-da...

A bride must be robed in a
si ve - - sta la spo - sa di

Pinkerton

(lounging on the wicker chair, watches Butterfly)

Just like a lit-tle squirrel are all her pret-ty movements! To
Con mo-ti di sco-jat-to-loi nodial-len-tae scioglie!.. Pen -

pp

Red.

Butterfly *rall.* - - - - - *a tempo*

gar - - - ment of white. He's
 pu - - - ro can - - - dor. Tra

Pinkerton *rall.* - - - - - *a tempo*

think that pret - ty play - thing is my wife! My
 - sar che quel gio - cat - to - loe mia mo - glie. Mia

P *rall.* - - - - - *mf*

Butterfly

peep - ing and smil - ing, con - ceal'd by the lat - tice, Oh, could I but
 mot - ti som - mes - si sor - ri - dee mi guar - da. Ce - lar - mi po -

Pinkerton (smiling)

wife! But her charm is so al -
 mo - glie! Ma tal gra - - - - zia di -

p

Butterfly

van - ish, my blush - es to hide!
 - tes - si! ne ho tan - to ros - - - sor!

Pinkerton (3/4)

- lur - ing,
 - spie - ga,

mf

Butterfly

con slancio *f* *poco rit.* *mf*

I hear his
Ean - cor l'i -

Pinkerton *f* *poco rit.*

My heart is beat - ing mad - ly with pas - sion - ate
ch'io mi strug - go per la feb - bre d'un su - bi - to de -

poco rit.

Butterfly *mf*

ang - ry voice still shout - ing cur - ses... But - ter - fly they've re -
- ra - ta vo - ce mi ma - le - di - ce... But - ter - fly rin - ne -

Pinkerton *p* (rising, gradually draws closer to Butterfly)

long - ing!
- sì - o.

p ma sensibile *p*

Butterfly *p* *rall.* *ten.* *a tempo*

- nounced her, They've re - nounced her, still she's hap - py.
- ga - ta... Rin - ne - ga - ta... e fe - li - ce.

dolce *poco rall.*

pp *pp* *a tempo*

(raises Butterfly gently, and goes out with her on the terrace)

Pinkerton *Andante lento.*
sostenendo, dolcissimo

p *pp*

Child, from whose eyes the wit-cher-y is shin - ing, — now you are all my
Bim - ba da-gli occhi pie-ni di ma - li - a — o - ra sei tut-ta

sostenendo col canto *dolce*

p *pp*

Pinkerton *cresc.*

own — You're clad all in li - ly white rai-ment. How
mi - a — Sei tut - ta ve - sti - ta di gi - glio. Mi

m.d.

Butterfly *sostenendo*

3 p
I
So -

Pinkerton *con calore* *allarg.* *a tempo*

sweet are your tres-ses of brown in your snow - y gar - ment. —
pia - ce la trec - cia tua bru - na fra can-di-di ve - li. —

cresc. *allarg.* *a tempo*

m.d. *m.d.*

Butterfly

(goes down from the terrace, Pinkerton follows her)

am like the Moon's lit-tle God dess, the lit-tle Moon-God-dess who
 -mi-glio la Dea del-la lu-na, la pic-co-la Dea del-la
sostenendo

pp

Butterfly

comes down by night From her bridge in the star-light-ed sky.____
 lu-na che scen-de la not-te dal pon-te del ciel.____

Pinkerton

mf Be-witching all
E af-fa-sci-na i

p

Butterfly

sempre affrett. un poco

mf Then she takes them, And she wraps them in mantle of
E li pren-de, e li av-vol-ge in un bianco man-

Pinkerton

cresc. ed affrett.

mor-tals...
 cuo-ri...

cresc. ed affrett. *mf* *sempre affrett. un poco*

white — And a way — she bears them, To
 - tel. — E vi - a se li re - ca ne -

f incalzando un poco

Butterfly *rall.* Andante lento come prima.
 realms high a - bove.
 - gli al - ti re - a - mi. *dolce espress.* *sostenendo*

Pinkerton

But dear one, as yet you have not
 Main - tan - to fin - or non m'hai

Andante lento come prima.

rall. *p* *sostenendo*

Pinkerton *p* *delicato*
 told me, Have not told me yet that you
 det - to, an - cor non m'hai det-to che

Red. *p*

Pinkerton
 love me D'you think that my God - dess knows the sweet
 m'a - mi Le sa quel-la Dea le pa-ro - le che ap -

110

allarg. un poco

Butterfly

Pinkerton

She knows, — but per-haps will not
 Le sa — For-se dir-le non

words I am yearn-ing to hear?
 - pa - gangliarden - ti de - sir?

cresc.

f

allarg. un poco

Butterfly

say them, For fear she may die of her love, for fear she may die of her
 nuo - le per te - ma d'a - ver-ne a mo-rir, per te - ma d'a - ver-ne a mo -

rit.

ff

a tempo

dim.

rall.

col canto p

Andante ♩ = 112

Butterfly

love!
 - rir!

Pinkerton

mf

Fear not, my dear - - est, for love does not mean
 Stol - - ta pa - - u - - ra, l'a - - mor — non uc -

Andante ♩ = 112

Pinkerton

con anima

110

dy - ing, ra - ther liv - ing,
- ci - de ma dà vi - ta,

f *poco allarg.*

Pinkerton *a tempo*

— And it ra-di-ates hap-pi-ness ce-lest-ial. I see it
— e sor-ri-de per gio-ie ce-le-stia-li co-me o-ra

a tempo *p* *dolcissimo*

(drawing close to Butterfly and taking
her face in his hands)(Butterfly, with a
sudden movement, with-
draws herself from Pin-
kerton's ardent embrace)

Pinkerton

shine, as in your eyes, dear-est, I'm ga-zing.
fa ne-i tuoi lun-ghi oc-chi o-va-li.

poco allarg. *a tempo*

Lo stesso Tempo

Butterfly

(reticently)

(stops short)

Pinkerton

I used to think: if a-ny one should want me...
Pen-sa-vo: se qual-cu-no mi vo-les-se...

Lo stesso Tempo

Why do you
Per-chè t'in-ter-

Allegretto moderato ♩ = 116.

Butterfly

(resuming, simply)

p

Pinkerton I used to think: if a - ny one should want me
 ...pen - sa - vo: se qual - cu - no mi vo - les - se
 fal - ter?
 - rom - pi?

Allegretto moderato ♩ = 116.

pp *p*

Butterfly

Then perhaps for a time I might have mar - ried
 for - se lo spo - se - rei per qual - che tem - po

Butterfly

"Twas then that the Na - ko - do Came to me with your marriage
 Fual - lo - ra che il na - ko - do le vo - stre noz - ze ci pro -

p

Butterfly

of - fer
 - po - se

But, the
 Ma, vi

pp *pp*

Butterfly

truth I must con - fess: At the be - gin - ning, all he said was use - less.
di-co in ve - ri - tà a tut-ta pri - ma le pro-po-se in - va - no.

The musical score for this section features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The vocal line consists of a single melodic phrase with a fermata over the final note. The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand.

Butterfly

A stranger from A - - merica! a
Un uo-mo a-me-ri - - ca - no! Un

This section includes a vocal line and a piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a complex rhythmic pattern in the left hand, including a triplet of eighth notes, and a melodic line in the right hand. Dynamics include *f* (forte) and *p* (piano).

Butterfly

for - eigner! a bar - barian! Forgive me, I did not know..
bar-ba-ro! u - na ve - spa! Scu-sa-te, non sa - pe - vo...

The musical score for this section shows a vocal line with a key signature change to two sharps (F# and C#). The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *p* (piano).

Pinkerton (encouraging her to go on)

My gen-tle dar-ling! and then? Con - tin - ue...
A - mor mio dol - ce! E poi?.. Rac - con - ta...

This section features a vocal line for Pinkerton in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff. Dynamics include *p* (piano) and *m.d.* (mezzo-forte).

con intenso sentimento

entusiasmandosi

Butterfly

But now, be - lov - èd, You are the world,
A - des - so vo - i sie - te per me...

pp

p

Rea.

** Rea. **

Butterfly

cresc.

more than the world to me. In - deed I liked you the ver - y first
loc - chio del fir - ma - men - to. E mi pia - ce - ste dal pri - mo mo -

m.d. cresc. - - - - - sino - - - - - al -

m.s.

m.d.

Rea.

** Rea. **

Butterfly

mo - ment That I saw you.
- men - to che vi ho ve - - du - - - to.

m.s.

** Rea. **

(Butterfly has a sudden panic and puts her hands to her ears, as though she still heard her relatives shouting; then she rallies and once more turns confidingly to Pinkerton.)

ff

Rea.

** Rea. 111200 Rea. **

Butterfly *con espansione*

You're so strong, so handsome! Your laugh is so open and so
Sie - te al - to, for - te. Ri - de - te con mo-di sì pa -

p con espansione *pp* *cresc.*

Butterfly

heart-y! The things you say are so fas - ci - - na - ting.
- le - si! E di - te co - se che mai non in - te - si.

poco allarg. *mf* *a tempo* *m.s.*

Butterfly

Now I am hap - py.
Or son con - - ten - ta,

pp

Butterfly

(Night has closed in completely; the sky is unclouded and closely strewn with stars)

Yes, I am hap - py.
or son con - ten - ta.

dim. *rall.*

(slowly drawing nearer to Pinkerton)

Andante sostenuto ♩ = 76

pp *dolcissimo espressivo*

Butterfly (tenderly, almost beseechingly)

Ah, love me a lit - tle, oh, just a ve - ry
Vo - glia - te - mi be - ne, un be - ne pic - co -

pp

Butterfly

lit - tle, — As you would love a ba - by 'Tis
- li - - no, — un be - ne da bam - bi - no qua - le a

pp

Butterfly

all that I ask for.
me si con - vie - - ne,

espressivo
p

m.s.

alleg *poco rit.*

Butterfly

espressivo

Ah, love me a lit - tle
vo-glia - te - mi be - ne -

p

Butterfly

poco rit.

I come of a peo - ple accusom'd to lit - tle; Grateful for love that's
Noi siamo gente av - vez - za al - le pic - co - le co - se u - mi - lie si - len -

pp dim.

poco rit.

Butterfly *riten.*

a tempo

si - lent; Light as a blos - som And yet ev - er - last - ing As the
- zio - se, ad u - na te - ne - rez - za sfiorante e pur pro - fon - da come il

pp m.s. riten.

mf a tempo, animando un poco

Butterfly

sky, as the fath - omless o - cean
ciel, co - me l'on - da del ma - re.

molto cresc.

affrett.

ff

2 1 1

ff



Pinkerton
con anima

incalzando sempre e cresc.

Give me your dar - ling hands that I may kiss them
 Dam - mi ch'io ba - ci le tue ma - ni ca - re

f *incalzando sempre e cresc.*

Pinkerton (bursts out very tenderly)
poco stent.

My Butter - fly! apt - ly your name was cho - sen, Gos - sa - mer cre -
 Mia Butter - fly! co - methan ben no - ma - ta te - nu - e far -

poco stent. *f* *poco rit.* *mf*

Allegro moderato ♩ = 138

Butterfly (at these words Butterfly's face clouds over and she withdraws her hands)

They say that in your coun - try
 Di - con ch'ol - tre ma - re

Pinkerton
 - a - tion...
 - fal - la...

Allegro moderato ♩ = 138

p *cresc.*

Butterfly

(with an expression of fear)

If a but - ter - fly
 se cade in man del - l'uom, is caught by
 o - gni far -

mf

Butterfly

man, He'll pierce its heart with a needle,
 - far - la dau - no spil - lo è tra - fit - ta

cresc. ed incalzando

Butterfly

(with anguish)

And then leave it to
 ed in ta - - vo - - la in -

ff

Butterfly

per - - ish!
 - fit - - ta!...

(taking her hands again gently, and smiling)

Pinkerton

sostenendo

Some truth there is in
 Un po' di ve - ro

p sostenendo

Pinkerton

un poco riten.

that, And can you tell me why? That you may not es -
 c'è. E tu lo sai per - - chè? Per - chè non fug - ga

col canto

Pinkerton

(with ardour and embracing her affectionately)

sostenendo

- cape. See, I have caught you... I hold you as you flut - ter. Be
 più Io t'ho gher - mi - ta... Ti ser - ro pal - pi - tan - te. Sei

p sostenendo e cresc. poco a poco

Butterfly (throwing herself into his arms)

Yes, yours for e - ver.
 Si, per la vi - ta.

allargando

mine. Come, then, come then....
 mi - a. Vie - ni, vie - ni...

f allargando mf

Andante mosso appassionato $\text{♩} = 120$

Pinkerton (Butterfly draws back, as though ashamed of having been too bold)

Love, what fear holds you trem - bling. Have done with all mis -
 Via dal - l'a - ni - ma in pe - na l'an - go - scia pa - u -

con anima

Pinkerton

(points to the starlit sky)

Sostenendo

con grande slancio *f*

- giv - ings. The night doth en - fold us!
 - ro - sa E not - te se - re - na!

Sostenendo

f con grande slancio

Butterfly

(looking at the sky, enraptured)

p

Ah! Night of rap - ture!
Ah! Dol - ce not - tel!

con passione
p

See the world lies sleep - ing!
Guarda: dorme ogni co - sa!

Come then,
Vie - ni,

p *pp*

Butterfly

sostenuto molto

Stars un - end - ing! Ne - ver have I seen such
Quan - te stel - le! Non le vi - di mai sì

come then.
vie - ni...

The night doth en -
È not - te se -

sostenuto molto

cresc. e incalz. *f*

Butterfly

glo - ry!
bel - le!

affrettando con calore *rit.*

- fold us!
- re - na!

Ah, has - ten, has - ten! The night en -
Ah! vie - ni, vie - ni. È not - te se -

ff *affrettando* *rit.*

Butterfly

docissimø

Pinkerton

p *rit.* *abissimo* Night of Dol - ce

- folds us!... See the world lies sleep - ing!
- re - na!.. Guar - da: dorme o - gni co - - sa!

rall. *p* *rit.*

Andante molto sostenuto ♩ = 60

Butterfly

rap-ture! Stars un - - end - ing! Nev - - er have I seen such
Pinkerton not - te! Quan - te stel - le! Non le vi - di mai sì

Andante molto sostenuto ♩ = 60

And

A musical score for a piece titled "Butterfly". The score is written for two staves, Treble and Bass, in the key of D major (two sharps) and 4/4 time. The tempo is marked "Allegretto". The score consists of 12 measures. The first measure is marked "pp" (pianissimo). The second measure has a "Ped." (pedal) marking. The third measure has a "Ped." marking and a "Rev." (reversal) marking. The fourth measure has a "Rev." marking. The fifth measure has a "Rev." marking. The sixth measure has a "Rev." marking. The seventh measure has a "Rev." marking. The eighth measure has a "Rev." marking. The ninth measure has a "Rev." marking. The tenth measure has a "Rev." marking. The eleventh measure has a "Rev." marking. The twelfth measure has a "Rev." marking. The score is written in a style that is typical of early 20th-century musical notation.

Butterfly

sostenendo

glo - ry! Throb - bing, spark - ling, each star in
bel - le! Tre - ma, bril - la o - gni fa -

Has - ten, has - ten!

Vie - ni, vie - ni!

sostenendo

The image shows a page from a musical score for the piece 'Sostenuto' by Debussy. The score is written for piano (p) and violin (v). The piano part is in the lower register, featuring a complex, flowing melody with many accidentals and a prominent trill in the right hand. The violin part is in the upper register, playing a more melodic line with a trill in the right hand. The score is in 3/4 time and is marked 'Sostenuto'. The page number '441200' is visible at the bottom.

Butterfly

(Glowworms appear all around the lovers, shining through the flowers and the branches of the trees)

hea-ven, like a fie-ry eye is flash-ing. Oh!
 vil-la col ba-glior d'u-na pu-pil-la. Oh!
 (with amorous desire),
 Come, my dearest!
 Vien, sei mi-a!...
sempre cresc. ed incalz. 8
 Cast all fear from out your
 Via l'an-go-scia dal tuo

Largamente „con calore“ $\text{♩} = 92$

Oh! how kindly are the heav-ens, Ev'-ry
 Oh! quan-ti oc-chi fi-si, at-ten-ti d'o-gni
 heart! Close to my heart I hold you. You're mine now, ah
 cor! Ti ser-ro pal-pi-tan-te. Sei mi-a. Ah!
 Largamente „con calore“ $\text{♩} = 92$
 sostenendo a tempo

star that shines a-far! Is ga-zing on us, lighting our fu-ture
 par-te a ri-guar-dar! pei fir-ma-men-ti, via pei li-di, via pel
 come, come you are mine now Ah! come then, see the whole world lies a-
 Vien, vien.... sei mi-a ah! vie-ni, guar-da: dor-me o-gni
 cresc. cresc. cresc.

Butterfly *p* *sost.* *a tempo*
 for us... Oh how kind-ly are the
 ma - re... Ah! quanti oc-chi fi-si, at-

Pinkerton *con calore*
 - sleep - ing!... Close to my heart I hold you, come!
 co - sa!... Ti ser-ro pal - pi - tante. Ah, vien!

pp *sost.* *a tempo*

Butterfly *cresc.*
 heav - ens on us shin - ing! see the stars!
 - ten - ti! Quanti sguar - di ri-de il ciel!

Pinkerton *cresc.*
 See the world lies a-sleeping. Ah! come! ah, come then,
 Guar-da: dorme o-gni co - sa. Ah! vien! ah! vie - ni,

cresc.

Butterfly *poco rall.* *Sostenendo cresc.*
 Ah, love - ly night! Thy per-fect calm is breath-ing
 Ah! Dol - ce not - te! Tut-to e - sta - ti - co d'a -

Pinkerton *p*
 dear - est! Ah! come, come then, be
 vie - ni! Ah! vien, ah! vien, sei

poco rall. *Sostenendo* *molto*
m. s. *pp* *cresc.*

(They go up

opp.

near and far,
ri - de il ciel,near and
ri - de ilfar!
ciel!

Butterfly

love near and far!
- mor ri - de il ciel!

opp.

mine
mi -ah
a!come!
vien!be
seimine.
mi -

a!

Pinkerton

mine ah come!
mi - a! ah! vien!

- cresc. -

Largo ♩ = 69

cresc. molto

ff

from the garden into the house).

Ped.

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

The curtain falls.

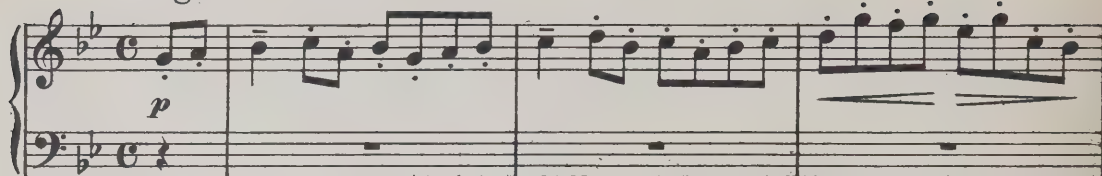
dim. e rall. - - -

pp

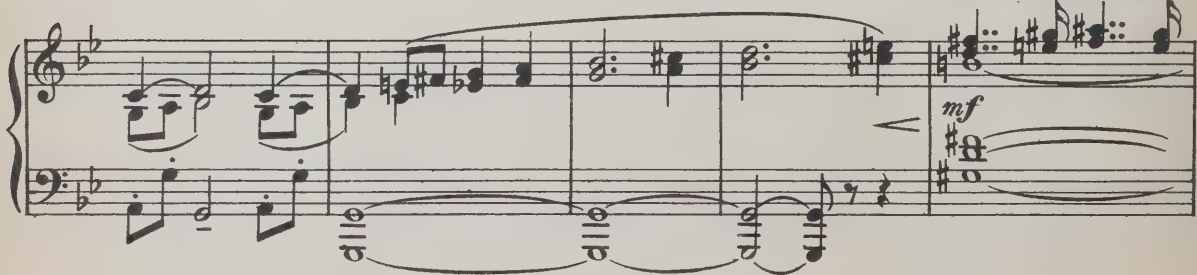
Act II.

Inside Butterfly's House.

FIRST PART.

Allegretto mosso $\text{♩} = 144$ 

The curtain rises: - The curtains are drawn, leaving the room in semi-

Sostenendo molto

darkness. Suzuki, coiled up before the image of Buddha, is praying. From time to time she rings the prayer-

a tempo

-bell. Butterfly is standing rigid and motionless near a screen.

Hand-bell on the stage.

sensibile

Andante calmo $\text{♩} = 63$

Suzuki

(praying)

pp

And I - za - ghi and I - za - na - mi Sa - run - da -
E I - za - ghi ed I - za - na - mi, Sa - run - da -

Hand-Bell.

Suzuki

(stopping short)

(she rings the bell to invoke the attention of the Gods)

- si - co and Ka - mi My head is throb-bing! and thou,
- si - co e Ka - mi... Oh! la mia te - sta! E tu

Suzuki

(in tearful tones, looking at Butterfly)

Ten - Sjo - o - daj! Grant me that But - ter - fly shall weep no
 Ten - Sjo - o - daj fa - te che But - ter - fly non pian - ga

Allegro moderato

(Lo stesso movimento)

Suzuki

rall.

more, no more, no more!...
 più, mai più, mai più!...

Butterfly (without moving)

La - zy and i - dle are the Gods of Ja -
 Pi - gried o - be - si son gli Dei Giap - po -

Butterfly

- pan! The God my hus - band
 - ne - si! La - me - ri - ca - no Id -

prays to Will give an an - swer far more
 - di - o son per - su - a sa ben più.

dolcemente

Butterfly *poco cresc.*

quick - ly To those who bow be - fore him. But I am a - fraid he
 pre - sto ri - spon - de a chi l'im - plo - ri. Ma te - mo che - gli i -

poco cresc.

Butterfly *poco rit.* *a tempo* (remains pensive)

knows not That here we are dwell - ing.
 - gno - ri che noi stiam qui di ca - sa.

cresc. molto

pp poco rit. *a tempo*

(Suzuki rises, draws back the curtains and slides back the partition at the back, towards the garden).

espressivo

Butterfly (turns to Suzuki)

Su - zu - ki, How soon shall we be
 Su - zu - ki, è lun - gi la mi -

poco stent. *mf*

Butterfly

(Suzuki goes to a small cabinet and opens a casket to look for

starv-ing?
- se - ria?

f *cresc. ed incalz.*

some money)

Suzuki

(goes to Butterfly and shows her a very few coins)

rall.

This is all that is
Que-sto è l'ul-ti-mo

p sostenendo *rall.*

Butterfly

No more?
Que - sto?Oh, we have been
Oh! Trop-pe

Suzuki

left us.
fon-do.*sostenendo sempre*

p

Butterfly
mosso (in 4)

(Suzuki puts back the money into the cabinet which she closes)

spend-thrifts!
spe - se!

mosso (in 4) *mf* *cresc.*

Suzuki (sighing)

rall.
3 3 3

Un-less he comes, and quick-ly, Our plight is a bad one.
S'e-gli non tor-na e pre-sto, siamo ma-le in ar-ne-se.

a tempo

f *p* *col canto*

Butterfly

(with decision)

(vexed, approaches Su-
zuki)

He'll come, though.
Ma tor - na.

Suzuki

(shaking her head)

Will he come?
Tor - ne - rà!

f *f*

Butterfly *cresc.*

or - der the Con - sul To pro - vide this dwell - ing for us? Now an - swer that!
- spo - ne che il Con - so - le prov - ve - da al - la pi - gio - ne, ri - spon - di, su!

p *cresc.* *f* *p dolce*

Lo stesso movimento

Butterfly (Suzuki is silent)

(still persists)

And why was he so
Per - che con tan - te

Butterfly

care - ful To have the house pro - vi - ded with safe locks, If he did
cu - re la ca - sa ri - for - nì di ser - ra - tu - re, s'ei non vo -

Butterfly

rit.

(rather annoyed and surprised at such ignorance)

not in - tend to come a - gain? —
- les - se ri - tor - nar mai più? —

I know not. —
Non lo so —

Butterfly

mf

(calming down again and with proud confidence)

Un poco meno

Know you not? Then I will tell you. 'Twas to keep out -
Non lo sai? Io te lo di - co. Per te - ner ben

Butterfly

- side Those spite - ful plagues, my re - la - tions, who might an -
fuo - ri le zan - za - re, i pa - ren - ti ed i do -

Butterfly

- noy me; And in - side, 'twas to give to -
- lo - ri e den - tro, con ge - lo - sa cu -

Andante molto sostenuto

Butterfly

me, his wife, pro - tect - ion, His be - lov - ed lit - tle
- sto - - dia, la sua spo - sa, la sua spo - sa che son

pp

* Ped. *

Butterfly

con entusiasmo

wife But - ter - fly.
i - o, But - ter - fly

p

* Ped. *

espressivo

Suzuki (still far from convinced)

I nev - er heard as yet of for - eign hus - band
 Mai non s'è u - di - to di stra - nie - ro ma - ri - to

mf

Suzuki

Allegro moderato.

Who did re - turn to his nest.
 che sia tor - na - to al suo ni - do.

f

Butterfly (furious, seizing hold of Suzuki)

Agitando (still trying to

Ah! Ah!
 Si - lence, or I'll kill you. Why,
 Ta - ci, o t'uc - ci - do. Quel -

f *p*

Butterfly
convince Suzuki)

just be - fore he went, I asked of him, You'll come back a - gain to
 - l'ul - ti - ma mat - ti - na: tor - ne - re - te si - gnor? gli do - man -

mf

Butterfly

me?
- dai.

f

ff precipitando

Butterfly

Moderato.

And with his heart so heav - y, —
E - gli, col cuo - re gros - so, —

rall.

p

Butterfly

To con - ceal his trou - ble, — With a smile he made
per ce - lar - mi la pe - na — sor - ri - den - do ri -

pp

Lentamente. ♩ = 34.

(with much charm, trying to imitate Pinkerton)

Butterfly

an - swer: "O But - ter - fly — My ti - ny lit - tle
- spo - se: "O But - ter - fly — pic - ci - na mo - gliet -

pp

p

Butterfly

portando
la voce

child-wife, I'll re-turn with the ro-ses, The warm and sun-ny
- ti - na, tor - ne - rò col - le ro - se al - la sta - gion se -

dolee
p

sea-son When the red-breast-ed ro-bins Are bu-sy
- re - na quan - do fa la ni - dia - ta il pet - ti -

pp *ritenendo*
col canto

Allegretto moderato. ♩ = 116.

Butterfly

(calm and convinced)

nest-ing." He'll re-
- ros - so." Tor - ne -

pp mormorio *3*

Butterfly

(insisting)

-turn. Say it with me: He'll re-
- rà. Dil - lo con me: Tor - ne -

Suzuki (incredulously)
We'll hope so.
Spe - riam:

cresc. *3*

Butterfly

(surprised)

- turn.
- rà (to please her, she repeats,
Suzuki but mournfully) (bursts into tears)

He'll re - turn.
Tor - ne - rà...

Weep -
Pian -

f

Butterfly

- ing? and why? and why?
- gi? Per - ché? per - ché?

dim.

Butterfly

Ah, 'tis faith you are lack - ing!
Ah la fe - de ti man - cal

dim. *rall.*

Butterfly (full of faith and smiling)

Hear me.
Sen - ti.

p *molto*

Andante molto calmo. ♩ = 42.

Butterfly

One — fine day we'll no - tice A thread of smoke a -
 Un — bel dì, ve - dre - mo le - var - - si un fil di

pp come da lontano

Butterfly

- ris - ing on the sea — In the far ho - ri - zon, And then — the ship ap -
 fu - mo sull' e - stre - mo con-fin del ma - re. E poi — la nave ap -

poco rall.

Butterfly

- pear - ing; — Then the trim white ves - sel Glides — into the
 - pa - re — Poi la na - ve bian - ca en - tra nel —

Un poco mosso *ritenuto*

p *mf*

Butterfly

har - bour, thun - ders forth her can - non. See you? Now he is
 por - - to, rom - ba il suo sa - lu - to. Ve - di? È — ve -

Un poco mosso *con passione* *ritenuto*

mf *f*

Butterfly

dolcemente *rall.*

com - - ing! I do not go to meet him. Not I! I
- nu - - to! Io non gli scen-do in - con - tro. Io no. Mi

dolcemente *rall* *pp*

a Tempo

Butterfly *con semplicità*

stay up - on the brow of the hill-ock, And wait there... and wait for a
met-to là sul ci-glio del col-le e a-spet-to, e a-spet-to gran

pp

Butterfly

rit. - - *a tempo*

long time, But nev - er wea - ry of the long wait - ing.
tem-po e non mi pe - sa, la lun - ga at - te - sa.

a tempo

pp rit. - - *p*

Butterfly *animando un poco*

From out the crowd-ed ci - ty There is com - ing
E... u - sci - to dal - la fol - la cit - ta - di - na

animando un poco

Butterfly

rall. un poco

a man, A lit - tle speck in the dis - tance, Clim - bing the
un uo - mo, un pic - ciol pun - to s'av - via per la col -

rall. un poco
p

Sostenendo molto.

Lo stesso movimento

Butterfly

hill - ock. Can you guess who it is? And when he's reach'd the
- li - na. Chi sa - rà? chi sa - rà? E co - me sa - rà

Lo stesso movimento
p

Butterfly

rall. - Lento.

sum - mit, Can you guess what he'll say? He will call "But - ter - fly" from the
giun - to che di - rà? che di - rà? Chia - me - rà But - ter - fly dal - la lon -

dim.
ppp

Butterfly

dis - tance. I, with - out ans - w' - ring, Hold my - self quiet - ly con -
- ta - na. Io sen - za dar ri - spo - sta me ne sta - rò na -

Butterfly *rall. molto**con molto passione*

-ceal'd, A bit to teaze him and a bit so as not to
-sco - sta un po' per ce - lia - e un po' per non mo -

rall. molto *col canto*

Andante come prima.

Butterfly *con forza*

die - At our first meet - ing; and then, a lit - tle trou - bled He will
- ri - re al primo in - con - tro, ed egli al - quanto in pe - na chia - me -

con molto passione

ff *p*

Butterfly

call, he will call: - "Dear ba - by wife of mine, - Dear lit - tle or - ange
- rà, chia - me - rà: - Pic - ci - na mo - gliet - ti - na o - lez - zo di ver -

rit. *pp*

Butterfly

blos - som!" The names he used to call mewhen he came here -
- be - na, i no - mi che mi da - va al suo ve - ni - re -

cresc. *m. d.*

This will all come to pass as I tell you.
Tut - to que - sto av-ver - rà, te lo pro - met - to.

poco rall. cresc.

Butterfly

Ban - ish your id - le fears, For he will re - turn ——— I
Tien - ti la tua pa - u - ra, io con si - cu - ra fe - - - de l'a -

f *poco rall. cresc.*

Largamente. opp. (Butterfly and Suzuki embrace with emotion)

know - spet - it. to.

fff *meno forte* *dim.*

rit. *p*

(Butterfly dismisses Suzuki, who goes out of the door on the left. Butterfly looks after her sadly)

pp sostenuto *mf* *p*

p.

141200

(Goro and Sharpless appear in the garden: Goro looks into the room, sees Butterfly through a

window and says to Sharpless who is following him:)

Goro.

Allegretto mosso.

(Goro and Sharpless

Come. She's here.

C'è: En - tra - te.

cross the garden)

Sharpless.

(approaches and cautiously knocks at the door on the Right)

I am seek-ing...
Chie-do scu-sa...

(Sharpless sees Butterfly, who hearing someone come in, has risen.)

Andantino. ♩ = 84

Butterfly

(corrects him without turning round.)

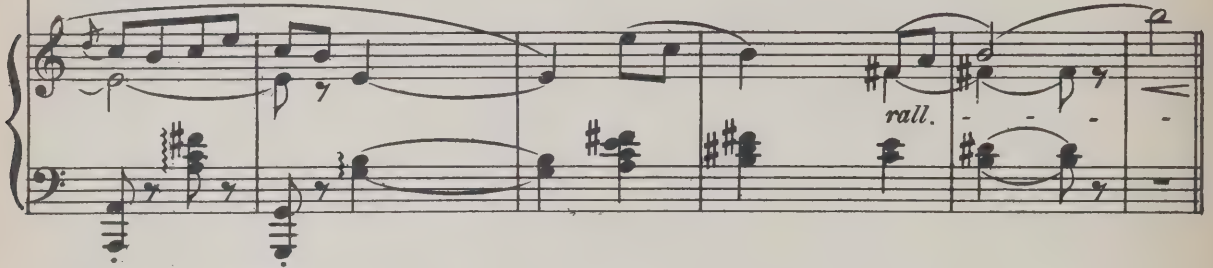


Sharpless

Nay, Ma-dam Pin-ker-ton, ex-cuse me.
Ma-da-ma Pin-ker-ton. Pre-go.

Ma-dam But-ter-fly—
Ma-da-ma But-ter-fly...

Andantino. ♩ = 84



(turns and recognises the Consul, claps her hands for joy.)

(Suzuki enters eagerly and prepares a small table with smoking materials, some cushions and a stool.)

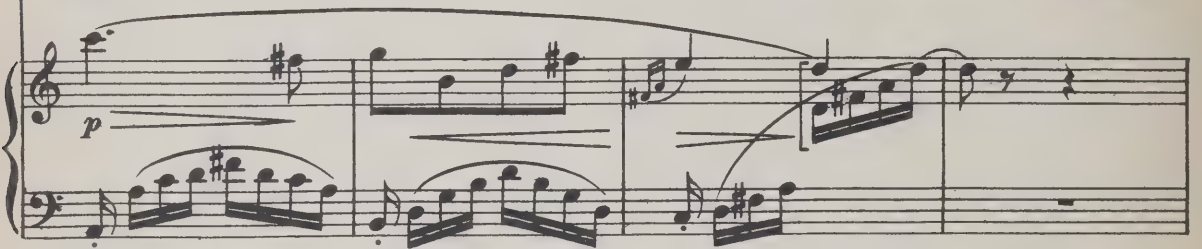
Allegretto mosso. ♩ = 120

(Joyfully)

Butterfly

Oh!
Oh!

Why, here is the
il mio signor



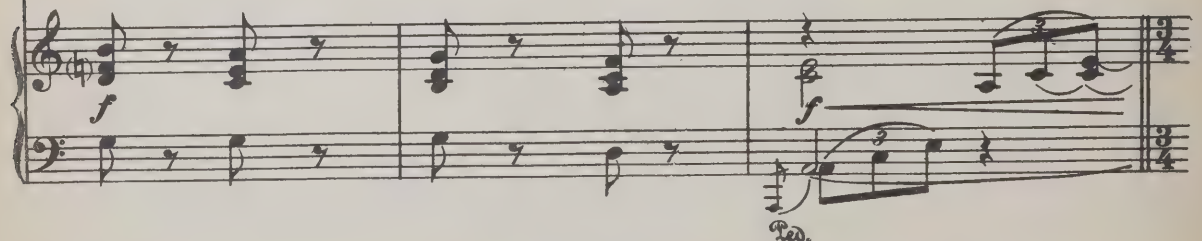
Butterfly

Con-sul; yes, the Con-sul!
Con - so-le, si - gnor Con - so-le!

Sharpless

(surprised)

What you re - mem - ber?
Mi rav - vi - sa - te?



(doing the honours of the house)

Butterfly

You are wel - come, Be
Ben ve - nu - to in

p

Butterfly

seat - ed You're most hon'ra-bly wel - come!
ca - sa a - me - ri - ca - na.

p

Thank you.
Gra - zie.

(Butterfly invites the Consul to sit near the table: Sharpless drops awkwardly onto a cushion: Butterfly sits

f

down on the other side and smilelessly behind her fan, on seeing the Consul's discomfort: then with

pp *cresc.* *f*

great charm she asks him:)

Butterfly

And your hon-\'ra-ble
A-vi, an-te-

Butterfly

an-ces-tors, Is their health good?
-na-ti tut-ti be-ne?

(thanks with a smile)

Ma

Butterfly

(signs to Suzuki to prepare the pipe)

You smoke?
Fu-ma-te?

hope so.
spe-ro.

Thank you.
Gra-zie.

mr.d.

(anxious to explain the object of his visit, produces a letter from his pocket.)

Sharpless

I've
Ho

Butterfly

(interrupting him, without noticing the letter)

Au - gust - ness, The sky is quite un - cloud - ed.

Sharpless Si - gno - re, io ve - do il cie - lo az - zur - ro.

(after having taken a draw
at the pipe which Suzuki
has prepared she offers it
to the Consul)

here....
qui....

p dolce

Butterfly

(places the pipe on the table,
and says very pressingly)

You pre - fer, most like - ly

Sharpless (refusing)

(again trying to resume the
thread of his talk)

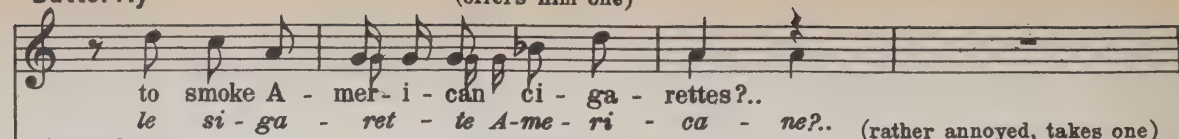
Pre - fe - ri - te for - se

Thank you....
Gra - zie....

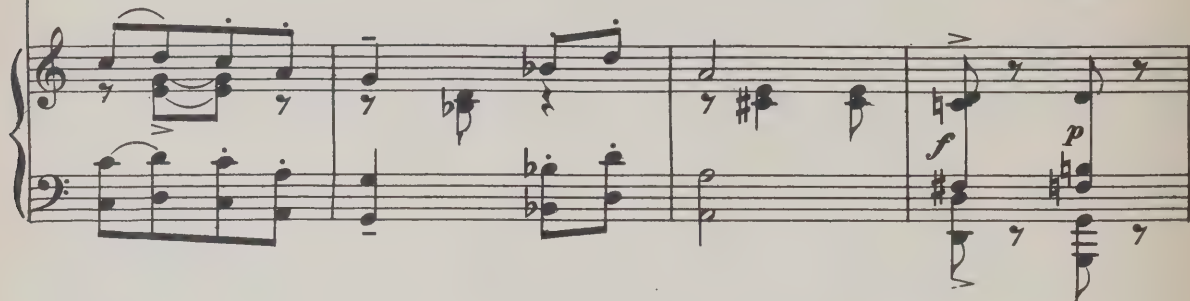
I have ...
Ho...

Butterfly

(offers him one)



Sharpless

Well,
Ma

Sharpless

(tries to resume his talk)

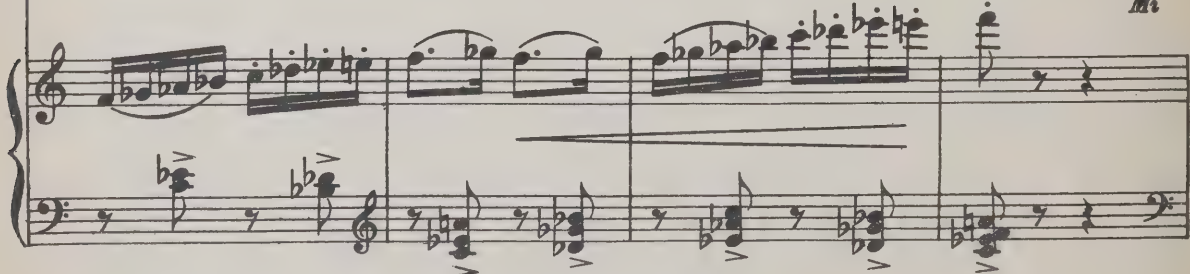
(rises)

thank you.
gra-zie.I have to show you...
Ho da mo - strar - vi...

Butterfly

(hands Sharpless
a lighted taper)A light?
A voi.(lights the cigarette, but then puts it down at once
and showing her the letter, sits on the stool)

Sharpless

I've a
Mi

Butterfly

(with intense eagerness)

What? real - ly? How's his
 Dav - ve - ro! E in sa -

let - ter from Mis - ter Pin - ker - ton...
 scrib - se Mis - ter Pin - ker - ton...

mf

Butterfly

(Jumping up very joyfully)

hon - 'ra - ble health? Then I am the hap - pi - est
 - lu - te? Io son la don - na più

He's quite well.
 Per - fet - ta.

p *stacc.* *rit. - - a tempo* *pp*

Butterfly

(Suzuki is busy getting tea ready)

wo - man in Ja - pan.
 lie - ta del Giap - po - ne.

p leggero

Butterfly

poco rall.

Would you an - swer me a ques - tion?
Po - trei far - vi u - na do - man - da?

Sharpless

Glad - ly.
Cer - to.

*legato**poco rall.*

Butterfly

(sits down again)
a piacere

At what time of the year in A - me - ri - ca, Do ro - bins
Quan-do fan - no il lor ni - do in A - me - ri - ca i pet - ti -

col canto -

Butterfly

nest?
- ros - si?

Yes...
Sì,...

Sharpless

(amazed)

Are you se - ri - ous?
Co - me di - te?

*a tempo**pp**mf*

Butterfly

(Goro, who is sauntering round the garden, comes up on to

Soon-er or la-ter than here?
prima o do-po di qui?

Sharpless

Tell me, why?...

*Ma...per-chè?...**dolcissimo*

p *pp* *p* *legato*

the terrace and listens, unseen, to Butterfly)

Butterfly

My hus-band gave his pro-mise
Mio ma-ri-to m'ha pro-mes-so

Butterfly

*poco ritenuto**a tempo*

He would re-turn in the joy-ous sea-son,
di ri-tor-nar nel-la sta-gion be-a-ta When ro-bin red-breasts
che il pet-ti-ros-so

poco ritenuto *a tempo*

Butterfly

— re-build their nests.
 — *ri-fa la ni-dia-ta.* Here they have built them thrice al-
Qui l'ha ri-fet-ta per ben tre

pp

Butterfly *rit.* - - - - - *a tempo*

-read - y, But I thought that o - ver there, They might do so more
vol - te, ma può dar - si che di là u - si ni - diar men -

col canto - - - - - *a tempo*

Butterfly (Goro appears and bursts out laughing) (turning round) (seeing Goro)

rare - ly. Who's laugh-ing? Oh, the na - ko - do.
spes - so. Chi ri - de? Oh, c'è il na - ko - do.

calando

fp

Butterfly (softly, to Sharpless) (to Goro, who bows again and goes to help Suzuki) (to Sharpless)

A wick - ed fel - low. Si - lence. Why, he
Un uom cat - ti - vo. (coming forward and bowing obsequiously) Zit - to. E - gli o -

I was...
Go - do...

sempre dim.

Butterfly (changing her mind)

rall. - - - - - *a tempo*

dared... No, first I'd like your an - swer; Answer me what I asked you.
- so... No, pri - ma ri - spon - de - te ai - la di - man - da mi - a.
a tempo

rall. *col canto* - - - - - *cresc.* *f*

(confused)
a piacere

Sharpless

Sharpless: I am sor-ry, but I don't... I ne-ver
 Butterfly: Mi rin-cre-sce, mai-gno-ro... Non ho stu-
 string. col canto - - - - - p

Butterfly

a tempo

Sharpless

Or-ni...
or-ni...Ah, then you can - not
Non lo sa - pe - te in -

stu-died or-ni-tho-lo - gy. ...tho-lo - gy.
 -dia - to or-ni-to-lo - gi-a, ...to-lo - gi-a.

a tempo

Butterfly

(interrupts him, following her thoughts)

Butterfly: tell me? -som-ma.
 Sharpless: No. We were say-ing... Di-ce-va-mo...
 Butterfly: Ah, yes, Scarce-ly was Ah, si. Go-ro, ap-
 (tries again to return to his point)

Allegro. ♩ = 152

Butterfly

Butterfly: B. F. Pin-ker-ton a-way, Than Go-ro came hi-ther and be-pe-na F. B. Pin-ker-ton fu in ma-re mi venne ad as-se-
 pp

Butterfly

-sought me, With ar - gu - ments and pre - sents, to re - mar - ry; He'd
 - dia - re con ciarle e con pre - sen - ti per ri - dar - mi o - ra

Butterfly

half - a - do - zen sui - tors. *cresc.*
 questo, or quel ma - ri - to Now he of - fers me
 Or pro met - te te -

Butterfly

rich - es If I will wed an id - iot...
 - so - ri per u - no sci - mu - ni - to...

Goro

(Intervenes, trying to justify himself and turning to Sharpless.)

The weal - thy Ya - ma do - ri.
 Il ric - co Ya - ma do - ri.

Goro

She is poor as she can be. And all her
Ei la è po - ve-ra in can - na. I suoi pa -

Goro

(Beyond the terrace the
 re - la-tives have cast her off en - tire - ly.
- ren - ti l'han tut - ti rin-ne - ga - ta.

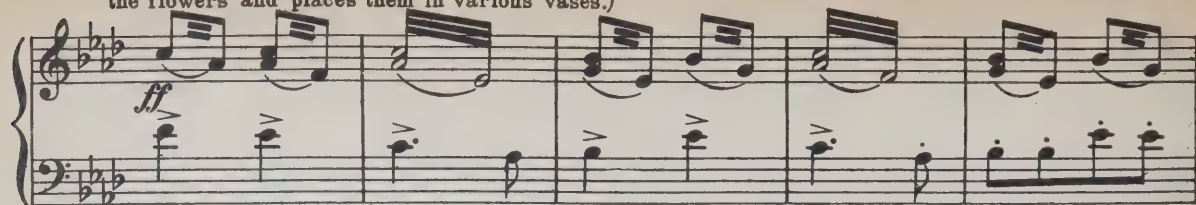
Prince Yamadori is seen, followed by two servants carrying flowers.)

Butterfly

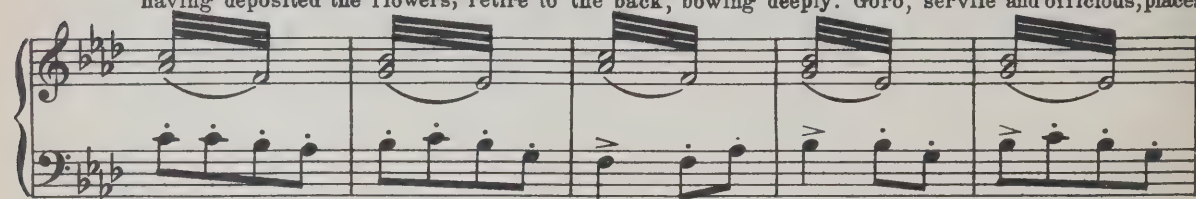
(sees Yamadori and points him
 out to Sharpless with a smile)

Here he is. Now list-en.
Ec - co - lo. At - ten - ti.

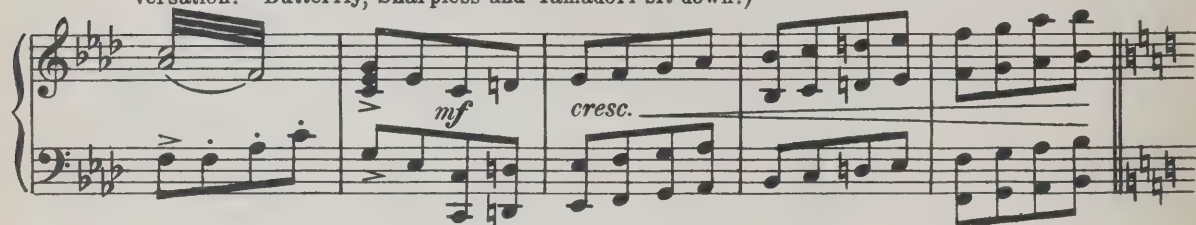
(Yamadori enters with great pomp from the door on the Right, followed by his two servants: Goro and Suzuki run up to him eagerly and go on their knees and hands before him. Then Suzuki takes the flowers and places them in various vases.)



(Yamadori greets the Consul, then bows most graciously to Butterfly. The two Japanese servants having deposited the flowers, retire to the back, bowing deeply. Goro, servile and officious, places

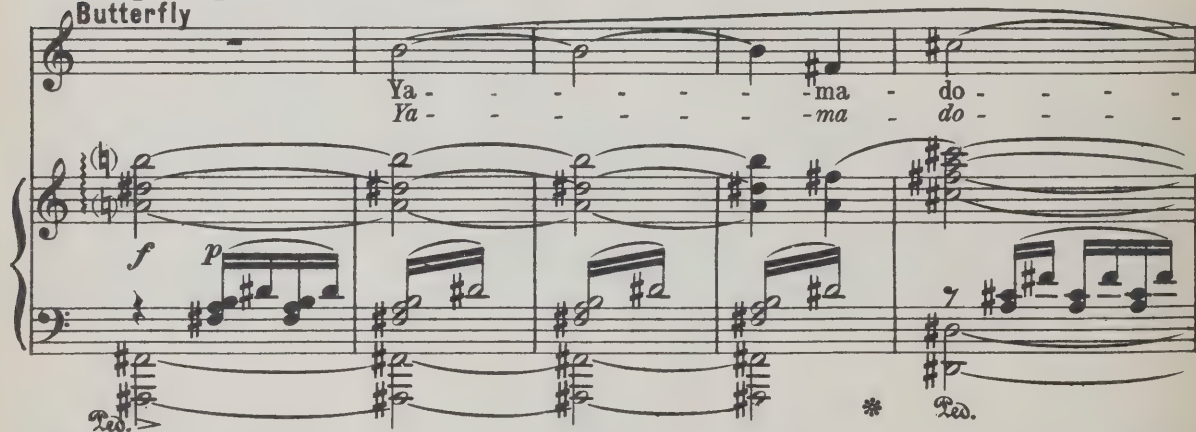


a stool for Yamadori between Sharpless and Butterfly, and is very much in evidence during the conversation. Butterfly, Sharpless and Yamadori sit down.)

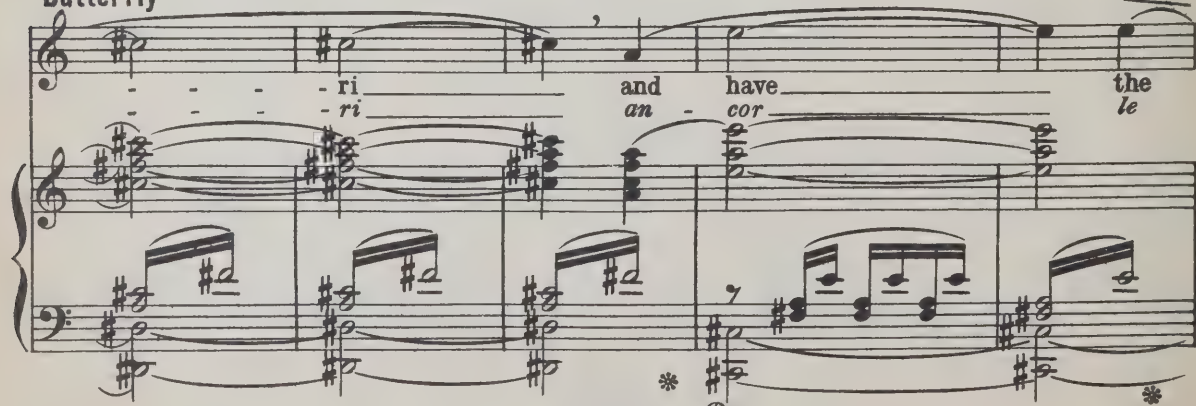


Un poco piu mosso. ♩ = 160

Butterfly



Butterfly



threes Of un - re - qui - - - - - ted love not
pe - ne del - l'a - mor, non

cresc. *mf*

Red.

Butterfly

yet re - leased you? Do you
v'han de - lu. - - - - so? Vi ta -

p

Red.

Butterfly

still in - - - - - tend to die
- glia - - - - - te an - - - - - cor le ve - ne

p

Red.

Butterfly

If I with - hold my kiss - es?
se il mio ba - cio vi ri - cu - so?

(to Sharpless)

Yamadori

There is
Tra le

pp

Yamadori

nought on earth more cruel Than the pangs of
co - se più mo - le - ste è l'i - nu - til

Ped.

Butterfly (with graceful raillery).

You have had so many
Tan - te mo - gli o - mai to -

Yamadori

hope - less love.
so - spi - rar.

Ped.

Butterfly

con - sorts, Sure - ly you must be in -
- glie - ste, vi do - ve - ste a - bi - tu -

Ped.

Butterfly

- ured!
- ar.

Yamadori

Ev'- ry
L'ho spo -

Yamadori

one of them I mar - ried,
- sa - te tut - te quan - te

And di -
e il di -

Butterfly

poco rit.

Yamadori

Thank you kind - ly!
Oò - bli - ga - ta.

a tempo

- vorce has set me free.
- vor-zio mi fran - cò.

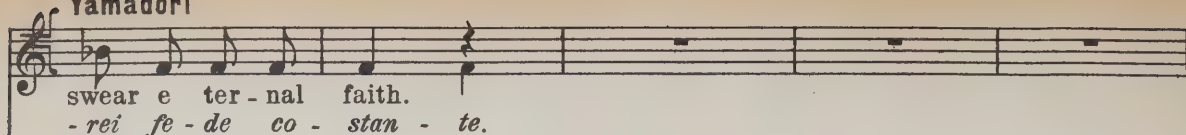
But yet to you, I would
A voi pe - rò giu - re -

Sharpless (sighing, replaces the letter in his pocket)..

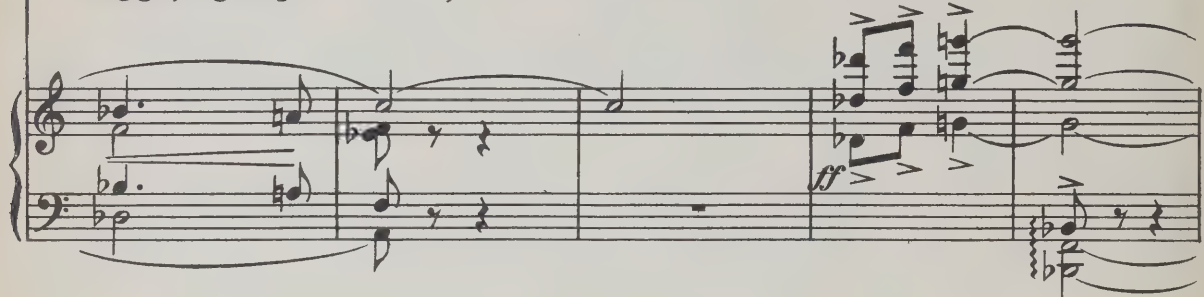
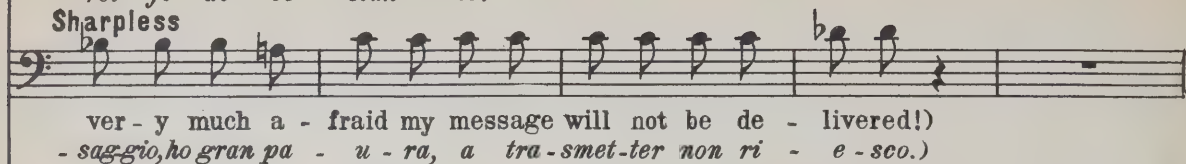
(I am
(Il mes -

*col canto**p a tempo*

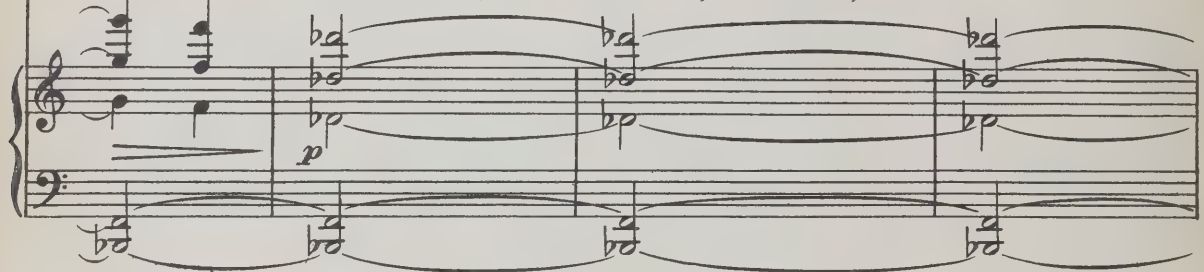
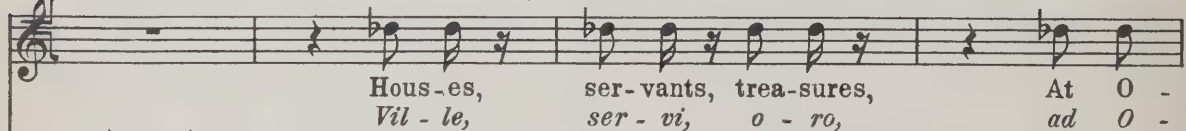
Yamadori



Sharpless

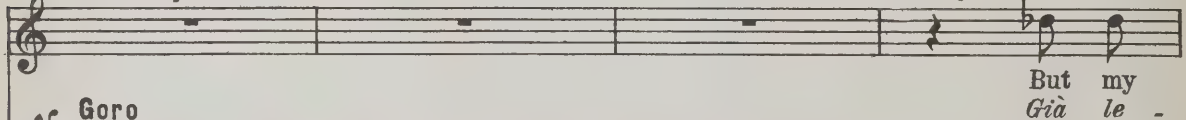


Goro (pointing out Yamadori to Sharpless, with emphasis).

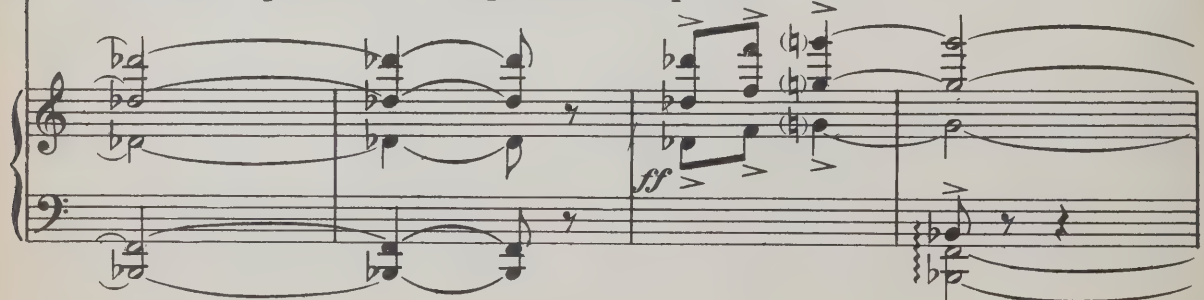
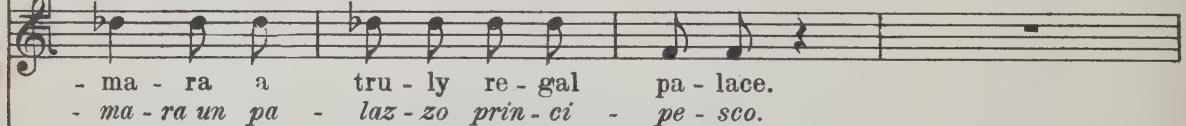


Butterfly

(seriously)



Goro



Butterfly

(rising from the cushion)

hands be-stowed al - rea - dy_ I don't
 - ga - ta è la mia fe - de... Non mi

Goro

(to Sharpless)

She be - lieves she still is mar-ried.
 Ma - ri - ta - ta an - cor si cre - de.

Yamadori

(to Sharpless)

She be - lieves she still is mar-ried.
 Ma - ri - ta - ta an - cor si cre - de.

Butterfly

think it, for I know it... I know it not.
 cre - do: so - no, so - no. Io non la so.

Goro

But the law says: For the
 Ma la leg - ge... ...per la

Moderato.

Butterfly

think it, for I know it... I know it not.
 cre - do: so - no, so - no. Io non la so.

Goro

But the law says: For the
 Ma la leg - ge... ...per la

Moderato.

Butterfly

wife de - ser-tion gives the right of di - vorce,
 moglie, l'ab-ban - do - no al di - vor-zio equi-pa - rò...

Goro

That
 La

rit.

Butterfly
a tempo

may be Ja - pan - - ese law,... But
leg - ge giap - po - - ne - se... non

a tempo

mf

Butterfly

not in my coun - try. The U - ni - ted
già del mio pa - e - se. Gli Sta - ti U -

Goro

Which one?
Qua - le?

Butterfly

(strenuously, and growing excited)

States. I
- ni - ti. Si

Sharpless (to himself).

(Poor lit - tle crea - ture!)
(Oh, l'in - fe - li - ce!)

p *pp*

Butterfly

poco string.

know of course, to o - pen the door And to turn out your wife at a - ny
 sa che aprir la por - ta e la mo - glie cac - ciar per la più

poco string.

Allegretto mosso.

Butterfly

mo - ment, Here, con - sti - tutes di -
 cor - ta qui di - vor - ziar si

ben ritmato
p

Butterfly

- vorce. But in A -
 di - ce. Ma in A -

fp

Butterfly

- me - ri - ca, that can - not be done Say so?
 - me - ri - ca que - sto non si può Ve - ro?

rall. - (to Sharpless)

p

rall. -

Allegretto. ♩ = 63.

(interrupts him, turning to
Yamadori and Goro in triumph)

Butterfly

Sharpless (embarrassed).

There a true, ho - nest And
Là un bra-vo giu - di - ce

Yes, yes...

But yet...

Ve - ro...

Pe - rò...

Allegretto. ♩ = 63.

Butterfly

un - bi - ass'd judge Says to the hus - band: "You wish to
serio, im-pet - ti - to di-ce al ma - ri - to: „Lei vuol an -

Butterfly

Meno.

free your-self? Let us hear why?" "I'm sick and tir'd of
- dar - se - ne? Sen-tiam per - chè?" „So - no sec - ca - to

Butterfly

con forza al Tempo I.
(humourously)con - ju - gal fet - ters!" Then the good judge says: "Ah, wick - ed
del con - iu - ga - to!" E il ma - gi - stra - to: „Ah, ma - scal -

Butterfly

(to put an end to the subject, she orders Suzuki:)

scound - rel, Clap him in pri - son!" Su - zu - ki,
 - zo - - ne, pre - sto in pri - gio - - ne! " Su - zu - ki, il

p

Butterfly

tea.
 thè.

f

poco rall..

Molto moderato quasi Valzer lentissimo.

(Butterfly goes up to Suzuki who has already made the tea, and pours it into the cups.)
trattenendo i primi due ottavi

ten. *ten.*

dolce
p subito

Yamadori (whispers to Sharpless).

a tempo

You hear her?
 U - di - ste?

Sharpless

p (whispers)

I am grieved at such
 Mi rat - tri - sta u - na sì

*a tempo**cresc.*

Goro (whispers to Sharpless and Yamadori).

rall.

Sharpless

Pin-ker-ton's ship is al - rea - dy
Se - gna - la - ta è già la na - ve dihope - less blind - ness.
pie - na ce - ci - tà.*rall.**cresc.*Goro *a tempo**Moderato.*sig - nall'd.
Pin - ker - ton.
*a tempo**dolce trattenendo come prima**pp*

Yamadori (in despair).

And when they meet a - gain -
Sharpless Quand' es - sa lo ri - ve - da...

(whispers to both)

He does not want to
E - gli non vuol mo -

Sharpless*a tempo*

see her. It is for that I came to try and pre-
-strar - si. Io ven-ni ap - pun - to per le - var - - - la d'in -

a tempo

p

Sharpless

(seeing that Butterfly followed by Suzuki, is approaching him to offer him tea, cuts short his sentence).

- pare her...
- gan - no...

p *cresc.*

Butterfly

(offering Sharpless tea)

Will your Ho-nour al -
Vo - stra Gra - zia per -

fp

Butterfly

(opens her fan, and behind it points to the two others, laughing)

- low me...
- met - te...

What trou-ble-some
Che per - so - ne mo -

pp

Butterfly (then offers tea to Yamadori who refuses and rises to go).

per-sons!
- le-stel...

pp

Yamadori (sighing). *rall.* *Andantino moderato. ♩ = 76.*

Fare-well, then. I go, my
Ad-di-o. Vi-la-scio il

lamentoso
mf
p
dolce
p legato

Butterfly *p*

Yamadori

So be it.
Pa-dro-ne.

heart heav-y with sor-row, but still I hope...
cuor... pien di cor-do-glio: ma spe-ro an-cor...

Yamadori (Is going out, but returns into the room near Butterfly).

Ah, if you
Ah! se vo-

f
p
cresc.

Butterfly

Yamadori

The pi - ty is: I will not...
Il gua-io è che non vo - glio...

would but...
 - le - ste...
 - poco - - allarg. - - *a tempo*

f *fp*

Red. *

(Yamadori, after having bowed to Sharpless, goes off sighing; he turns again with his hands on his heart, cutting a

cresc.

Red. *

grotesque figure in the throes of love. The two servants follow him. Butterfly laughs again behind her fan and signs

f

Red. *

to Suzuki to remove the tea. Suzuki obeys, then retires to the back of the room.) (Goro eagerly follows Yamadori.)

dolce p

Red. *

Sharpless

(Sharpless assumes a grave and serious aspect; with great respect, however, and some emotion, he invites Butterfly to be seated, and once more draws the letter from his pocket)

pp *poco rall.* *a tempo* *p* *p*

Now at
Ora a

Un poco meno.

Sharpless

p *legato*

last! Now if you please, be seat-ed here, And read this let-ter
noi. Se - de - te qui, leg - ger con me vo - le - te que - sta

Butterfly

(taking the letter)

(kissing it)

poco rall. (placing it on her heart)

Sharpless

through with me.
let - te - ra?

Show me. On my lips, on my
Da - te. Sul - la boc - ca, sul

Butterfly

(to Sharpless, prettily)

Andantino mosso. $\text{♩} = 100$
(gives back the letter and settles herself to listen with the greatest attention)

heart... You're the best man that e - ver ex - ist - ed! Be - gin, I
cuo - re... Sie - te l'uo - mo mi - glio - re del. mon - do. In - co - min -

Butterfly
beg you.
- cia - te.
Sharpless (reading)
"Dear Friend, I beg you
„A - mi - co, cer - che -

Butterfly (can no longer contain herself and exclaims joyfully)
Sharpless
Does he tru - ly say
Di - ce pro - prio co -
seek out that child, that pret - ty flower,"
- rai quel bel fior di fan - ciul - la."

Butterfly
that?
- si?
Sharpless (gravely) *a piacere* *a tempo*
Yes, he tru - ly says so; But if you in - ter -
Sì, co - sì di - ce, ma se ad o - gni mo -
col canto *a tempo*

Butterfly (calming down again to listen)
Sharpless I'll be qui-et, and lis-ten.
Taccio, taccio, più nul-la.
- rupt so -
- men-to... "Those were hap-py days to -
„Da quel tem - po fe -

Butterfly (interrupting the reading)

Sharpless

- ge-ther; Three years are now gone by since"
- li - ce, tre an - ni son pas - sa - ti"

Then he too has
An-che lui li ha con -

Butterfly

coun-ted!...
ta - ti!...

Sharpless (resumes)

"Per-haps dear But-ter - fly _____ re-mem-bers me no
„E for - se But-ter - fly _____ non mi ram-men-ta

Butterfly (very surprised, turning to Suzuki)

I not re - mem-ber? Su-zu-ki, tell him quick-ly.
Non lo ram - men - to? Su-zu-ki, dil - lo tu. —

Sharpless

more."
più."

sempre pp

(repeats as though scandalized at the words of the letter)
poco rit. *a tempo*

(Suzuki goes out through the door
on the left)

"Re-mem-bers me no
„Non mi ram-men-ta
poco rit. more!"
più!
a tempo

m.s. *m.s.* *m.s.*

Sharpless
(to himself)

(continues reading)

O Pa - tience!
(Pa-xien - za!)

"If she still cares for
„Se mi vuol be - ne an -

m.d. *m.s.*

Butterfly

(taking the letter from Sharpless'
hands exclaims very tenderly)

Oh, what glo - - rious
Oh le dol-ci pa -

me,
- cor,

and ex - pects me"
se m'a - spet - ta"

allegro

Butterfly

(kissing the letter)

ti - - dings!
- ro - - le!

You bles - sèd let - - ter!
Tu, be - - ne - det - - ta!

dim. *dim.* *pp* *m.s.*

Butterfly

(takes the letter back and boldly resumes reading though his voice is trembling with emotion)

Sharpless

"On you I am re - ly - - ing to act dis - creet - ly, And with tact and
 „A voi mi rac-co - man - - do per-chè vo - glia - te con cir-co-spe -

pp *pp*

Butterfly

(anxious, but joyful)

(rises, jumping for joy and clapping her hands)

Sharpless

He's com - ing
 Ri - tor - na... *rall.*

caution to prepare her...
 - zio - ne pre - pa - rar - la...

the blow to...
 al col - po..."

Tell me? quick-ly! quick-ly!
 Quan-do? Pre-sto! pre-sto! (taking a deep breath)

(Well Be -

rall.

Sharpless

(puts the letter away again)

a piacere
(to himself)

real-ly!)
 - no-ne).

espress. e deciso affrettando

f *p* *pp*

(Here I ought to pre -
 (Qui tron-car - la con -

Sharpless

(angrily)

(rises, then looks straight

- vent her... That de-vil of a Pin-ker-ton! Now
- vie - ne... Quel dia-vo-lo d'un Pin-ker-ton! Eb -

col canto

Sharpless

into Butterfly's eyes, very gravely)

lento

say, what would you do, tell me, Ma-dam But-ter-fly... If he were
- be - ne, che fu-re-ste, Ma-da-ma But-ter-fly... s'ei non do -

Sharpless

(Butterfly, motionless as tho' she had received a death-blow, bows

*pausa***Andante sostenuto.**

nev-er to re-turn a-gain?
- ves-se ri-tor-nar più mai?

ff (pausa) *m.d.* *p*

Butterfly

her head and replies with childlike submissiveness, almost stammering)

Two things Due co-se I might do:
po-trei far:

Butterfly

Go back... and en-ter-tain the peo - ple with my
tor - nar... a di-ver - tir la gen - te col can -

Butterfly

(Sharpless is deeply moved and walks up and down excitedly; then he turns to But-

songs... Or else, —bet-ter— to die.
- tar... op-pur,... me-glio, mo-ri - re.

calando

terfly, takes her hands in his and says to her with fatherly tenderness)

Sharpless *p*

I am loth in-deed to tear you From il - lu - sions so be -
Di strap - par - vias-sai mi co - sta dai mi - rag - gi in-gan - na -

Sharpless

- gul - ling, But I urge you to ac - cept the hand of weal - thy Ya - ma -
- to - ri. Ac - co - glie - te la pro - po - sta di quel ric - co Ya - ma -

Butterfly

(in a voice broken by weeping, and withdrawing her hands)

Sharpless You, you, Au - gust - ness! You tell me
 Voi, voi, si - gnor, mi di - te

- do - ri.
 - do - ri.

pp m.s. *cresc.*

Butterfly

this?... You?
 que - sto!... Voi?

Sharpless (embarrassed)

Ho - ly Powers, what can I do?
 San - to Dio, co - me si fa?

mf

Butterfly

(claps her hands and Suzuki hastens in)

Here, Su-zu-ki, come quickly, please, Show his
 Qui, Su-zu-ki, pre - sto pre - sto, che Sua

poco rall.

cresc. *poco rall.*

Butterfly

(Butterfly, repenting, runs to Sharpless sobbing and holds him back)

Hon - our to the door.

Gra - zia se ne va.

I be - seech you,

let my

Ve ne pre - go,

già l'in

Sharpless (is on the point of going out)

You dis - miss me?

Mi scac - cia - te?

a tempo

Butterfly

(dismisses Suzuki who goes into the garden)

(mournfully, laying her hand on her heart)

words be quite for - got - ten.

- si - ste - re non va - le.

Oh, you've

Oh, mi

Sharpless

(making excuses)

I was bru - tal, I ad - mit it.

Fui bru - ta - le, non lo ne - go.

pp

Butterfly

poco rall.

woun - ded me so

fa - te tan - to

deep - ly, Woun - ded

ma - le, tan - to

me so ve - ry

ma - le, tan - to,

deep - ly!

tan - to!

*poco rall.**ppp*

Butterfly

(Butterfly totters, Sharpless is about to support her, but she rallies quickly)

'Tis nothing,
Nien-te,

Thank you!
nien - tel...

sensible

Butterfly

I felt rea-dy to die...
Ho cre - du - to mo - rir...

But see, it pas - ses, Swift as
Ma pas - sa pre - sto co - me

fpp

Butterfly

(making up her mind)
con forza

sha-dows that flit a-cross the o - cean.
pas - san le nu - vo - le sul ma - re...

Ah, am I for - got - ten?
Ah! m'ha scor - da - ta?

ff

Allegro moderato.- molto vibrato

(Butterfly runs into the room on the left)

ff

(Butterfly returns triumphantly carrying her baby on her left shoulder, and shows him to Sharpless full of pride)

Butterfly
con entusiasmo

Look here, then!
E que - sto?... Look
e

Butterfly

here, then!
que - sto?... *affrettando*

Butterfly
a tempo

Look here then! Can such as he well be for -
a tempo *e* que - sto e - gli po - - trà pu - re scor -

Butterfly

(puts the child down on the ground
and holds him close to her)

- got - - ten?..
- da - - re?..

ff

affrettando

Butterfly

(pointing to each feature)

a tempo con dolcezza e con un po' di agitazione

Sharpless

(with emotion)

rall.

What ja - pa - nese ba - by e'er was born with
Chi vi - de ma - i a bim - bo del Giap -

Is it his?
E - - gli è suo?

a tempo

ff

p

Butterfly

rall.

a-zure eyes, I won-der? Such lips too? and such a head of gol-den
- pon oc - chi az - zur - ri - ni? Eil lab - bro? Ei ric - cio - li - ni d'o - ro

pp

espressivo

Butterfly

ring-lets?—
schiet-to?—

Sharpless

(more and more moved)

'Tis his im-age.
È pa-le-se.

Has Pin-ker-ton been
È Pin-ker-ton lo

Butterfly

allargando (passionately)

No.
No.

No.
No.

I bore him
È na-to

Sharpless

told?
sa?

*allargando**cresc.**mf*

Butterfly

sostenendo

when he was far off, In his big na-tive country.
quand' e-gli sta va in quel suo gran pa-e-se.

*sostenendo**f con passione*

Molto più mosso.

Butterfly

(caressing the child)

But you will write and tell him, There a - -
 Ma vo - i... gli scri - ve - re - te che l'a - -

Butterfly

- waits him a son who has no e - - - qual!
 - spet - - ta un fi - glio sen - za pa - - - ri!

Butterfly

And would you tell me then, that he won't
 e mi sa - pre-te dir s'ei non s'af-

Butterfly

hast - en Ov - er land, and ov - er
 - fret - ta per le ter - re e pei

Butterfly

(putting the baby down on the cushion)

seal
ma - ri!

affrettando

f *p* *pp* *f*

Andante.

Butterfly

(kisses the child tenderly)

Do you know, my sweet, what that bad
Sai cos' eb - be cuo - re di pen-

p *p*

Butterfly (pointing to Sharpless)

man had heart to fan-cy?
- sa - re quel si - gno-re?

dim. *rall.*

Andante molto mosso ♩ = 112

Butterfly

That your mo - ther should take you on her shoul - der,
Che tua ma - dre do - vrà prender - ti in brac - cio

ppp *rit.*

Butterfly *a tempo*

And forth should wan - der in rain and tem - pest Through the
 ed al - la piog - gia e al ven - to an - dar per la cit -

a tempo

Butterfly *rit.*

town, seek - ing to earn e - nough For food and
 - tà a gua - da - gnar - ti il pa - ne e il ve - sti -

rit.

Butterfly

a tempo

cloth - ing. And then be - fore the kind - ly peo - ple To
 - men - to. Ed al - le im - pie - to - si - te gen - ti, bal -

a tempo pp

ppp appena toccato

Butterfly

dance in measure to her song and cry out: "Oh
 - lan - do de' suoi canti al suon, gri - da - re: „U -

Butterfly

list-en, good peo-ple — List-en for the love of all the eight hundred
 - di - te, u - di - te — la bel-lis - si - ma can - zon delle ot-to - cen-to -

pp

Butterfly

thou-sand gods and god - des-ses of Ja - pan!" —
 - mi - la di - vi - ni - tà ve - sti - te di splen - dor!" —

Butterfly

And there will pass some warriors With their Emp'ror at the
E pas - se - rà u - na fi - la di guer - rie - ri coll' Im -

pp

Butterfly

head of all! — to whom I'll say: "No-ble Ru - ler —
 - pe - ra - tor, — *cui di - rò: „Sommo Du - ce —*

(holding up the child and fondling it)

Butterfly

*poco rit.**a tempo*

tar-ry thy footsteps And deign to stop and look
 fer-mai tuoi ser-vi e sosta a ri-guar-dar

poco rit. *a tempo*

Butterfly *Molto mosso.*

at these blue eyes; They are blue as the a-zure hea-ven
 quest' oc - chi, o - ve la lu - ce dal cie - lo azzur-ro

p

Butterfly

(crouches down by the child and continues in caressing and tearful tones)

*rall.**mf*

Whence you, Most High, are come!
 on - de scen - de - sti appar. *rall.* And
 E al-

f *pp*

Tempo I.

Butterfly

then the no-ble King Will stay his pro-gress, full of gracious
 -lor fer-mato il piè l'im-pe-ra-to-re d'o-gni gra-zia

mf

Butterfly *rit.* *a tempo*

kind - - - ness, Who knows? who knows? He'll make of
 de - - - gno, for - se, for - se, fa - rà di

rit. *a tempo*

Red. *

Butterfly *allarg.*

you The most ex - alt - ed ru - ler of his
 te il prin - ci - pe più bel - lo del suo

cresc. *allarg.*

Red. *

Butterfly *stent.* *opp.* (laying her cheek next to the baby's cheek) (She strains the child to her heart, then crouching down on the ground hugs him passionately.)

king - - dom Ah!
 re - - gno

stent. *ff* *p*

Red. *

Sharpless (cannot restrain his tears) (conquering his emotion) *Lento.* *a piacere*

(Poor faithful soul!) 'Tis evening. I must be
 (Quan - ta pie - tà!) Vien se - ra. Io scendo al

m. d. a. *pp* *col canto*

Red. *

Moderato.

Sharpless

(Butterfly rises to her feet and with a charming gesture

go - ing. You will ex - cuse me?
 pia - no. Mi per - do - na - te?..

p

gives Sharpless her hand; he shakes
 it cordially with both of his)

Butterfly

(turning to the child)

Now
A

Andante.

Butterfly

you _____ give him your hand, love.
 te, _____ da - gli la ma - no: *poco rit.* - - -

Sharpless

(taking the child in his arms)

What pret - ty gol - den
 I bei ca - pel - li

Andante.

p *poco rit.* - - -

Butterfly

(to the baby, with childlike grace)

poco rall.

Sharpless

(kisses it)

a tempo

Give answer: Sir, my

Ri - spon-di: Og - gi il mio

ring - lets! Dar - ling, what do they call you?
 boin - di! Ca - ro: co - me ti chia - mano?

*dim.**a tempo**poco rall.*

Butterfly

name
no - me

now
èis
Do

Trou - ble,
lo - re.

But yet,
Pe - rò

Butterfly

allarg. e cresc.

Write and tell my fa - ther: on the day Of his re -
di - te al bab - bo, scri - ven - do - gli, che il giorno del suo ri -

*a tempo**p**allarg. e cresc.*

Butterfly

- turn - ing,
- tor - no,

Joy —
Gio - ia,

Joy — shall be my
Gio - ia mi chiamo -

Butterfly

name. _____

-rò. _____

Sharpless

Your father shall be
Tuo padre lo sa-*espressivo Sostenendo**mf rit.*

Sharpless

molto rall.(puts down the child, bows to Butterfly and goes out
quickly by door on the right)told, that I will pro-mise,...
-prà, te lo pro-met-to...

Lento.

*molto rall.**p*

Allegro vivo ♩=200

*ff**ff*

Suzuki (from outside, shouting)

(Suzuki enters dragging in Goro)

Scoun - drel! Ras - cal! wret - ched cow - ard!
 Ve - - spa! Ro - spo ma - le - det - to!

roughly, who tries in vain to escape)

(loud cries from Goro)

fff *m.d.*

Butterfly

(to Suzuki)

Who's that? _____
 Che fu? _____

Suzuki

He prowls a - round here _____ E - vil rep - tile!
 Ci ron - za in - tor - no _____ il vam - pi - ro!

p *f* *p* *f*

Suzuki

from morn to eve - ning, And tells this scan - dal
e o - gni gior - no ai quat - tro ven - ti

pp *cresc.*

Suzuki

All thro' the town: That no one knows Who
spargen - do va che niu - no sa chi

m.d. *m.d.*

Suzuki

(releases Goro)

is this ba - by's fa - ther!
pa-dre al bim-bo si - a!

Goro (protesting in frightened tones)

I on - ly_ told her_ That
Di - ce - vo... so - lo... che

pp *cresc.*

Goro

(approaching the child and pointing to him)

out in A - me - ri - ca When-e'er a ba - by is
la in A - me - ri - ca quando un fi - gli - o è

mf *mf*

Goro (Butterfly instinctively stands in front of the child as though to protect him.)

born in such con - di - - tions, He will be shunned through - out his life And
 na - to ma - le - det - - to trar - rà sem - pre re - iet - to la

mf *p cresc.*

Butterfly (wild cry) (runs to the shrine and takes down the dagger which is hanging up) (in wild tones)

Goro Ah! you're ly - ing,
 Ah! tu men - ti!

trea - ted as an out - cast!
 vi - ta fra le gen - ti!

Butterfly (Butterfly seizes Goro, who)

ly - ing! ly - ing! Ah! li - ar!
 men - ti! men - ti! Ah! men - ti!

ff *m.d.*

falls down, and threatens to kill him. Goro utters loud, desperate and prolonged howls.)

Butterfly

Say't a - gain and I'll kill you!

Dù-lo an - co - ra e tuc - ci - do!

Suzuki

(thrusts herself between them; then horrified at such a scene, she takes the child and carries him into the room on the left)

No!
No!

Butterfly (seized with disgust she pushes him away with her foot)

(Goro makes his escape.)

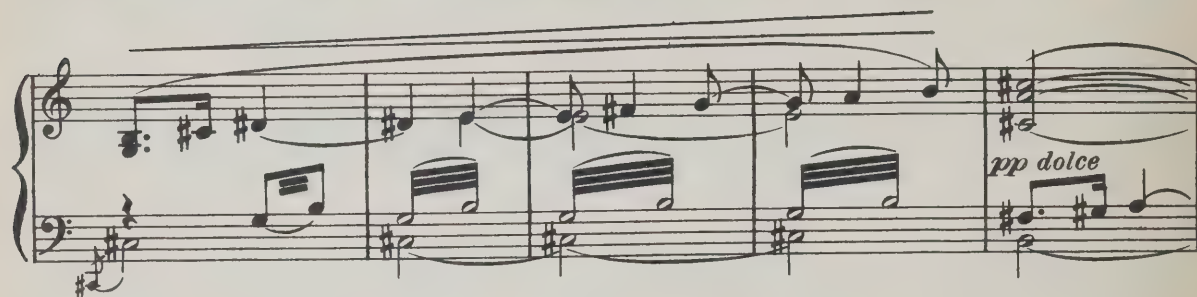
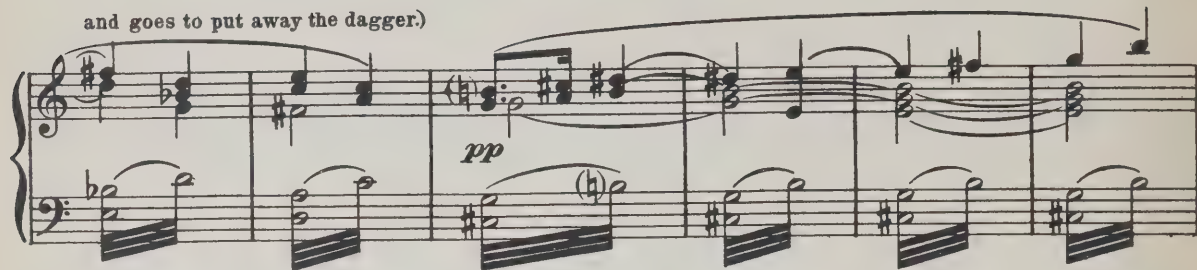
Be - gone!
Va vi-a!

(Butterfly remains motionless as though petrified.)

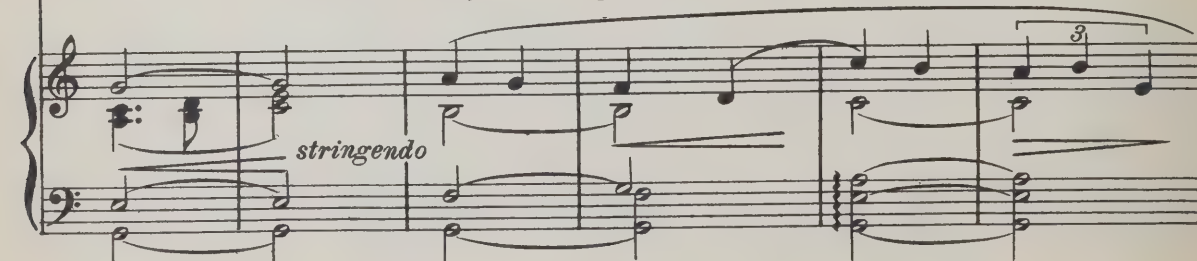
(By degrees she rouses herself



and goes to put away the dagger.)

**Butterfly** (letting her thoughts fly to her child).

You'll see, love of my heart
 Ve - drai, pic - co - lo a - mor,



Butterfly

p

My grief, and yet my com-fort, my own
 mia pe - na e mio con - for - to, mio pic -

p stringendo sempre

Butterfly

lit - tle love, Ah! you will see That
 - co - lo a - mor, Ah! ve - dra - i che il

Butterfly

d = 120

your a - ven - ger soon, soon will be here, And
 tuo ven - di - ca - tor ci por - te - rà lon -

f e stringendo ancora

Butterfly

take you and me to his own coun-try, take you and me a - far.
 - ta - no, lon - tan, nel - la sua ter - ra, lon - tan ci por - te - rà.

Butterfly

(a cannon-shot)

Lentamente.

(Butterfly and Suzuki run towards the terrace.)

Suzuki (coming in breathlessly)

The har - bour cannon!
Il can-no-ne del por-to!

Lentamente.

Look 'tis a man of war!
U - na na - ve da guerra...

ppp *poco rit.*

Butterfly

White, white, — the A - me - ri - can stars and stripes! —
Bianca..bianca.. il ves - sil - lo ameri - cano delle stelle...

a tempo *rit.*

Butterfly

(takes a telescope from the table and runs on to the terrace to look out)

'Tis put - ting in - to port to an - chor!
Or go - ver - na per an - co - ra - re.

Butterfly (all trembling with excitement, directs the telescope towards the harbour, and says to Suzuki)

Keep my hand steady that I may read the name,
Reg - gi - mi la ma - no ch'io ne dis - cer - na il nome,

affrettando

The name,
il no - me,

Butterfly

*Largamente
espressivo.*Where is it?
il no-me.Here it is:
Ec-co-lo:

Butterfly

*Sostenendo**a tempo*

(gives the telescope to Suzuki, and

A - BRA - HAM LIN - - COLN!

They all were

A - BRA - MO LIN - - COLN!

Tut-ti han men-

*Sostenendo**a tempo**Mosso.*

Butterfly

goes down from the terrace in the greatest state of excitement)

li - ars! li - ars! li - ars!
- ti - to! tut - ti!.. tut - ti!..But I knew it al - ways —
sol io lo sa - pe - vo —

Butterfly

*allargando**a tempo*

(to Suzuki)

Just I who love him!
sol io che l'a - - mo.Now do you see the
Vè - - di lo sci-mu -*allargando**a tempo*

Butterfly

fol - ly of doub - ting? He's com - ing! He's com - ing! He's
- ni - to tuo dub - bio? È giun - to! è giun - to! è

com - ing! Just at the mo - ment you all were say - ing: Weep and for -
giun - to! pro - prio nel pun - to che ognun di - ce - va; pian - gi e di -

col canto *p* *rit.*

- get him. My love wins the day! See, my love and my
- spe - ra. Tri - on - fa il mio a - mor! il mio a - mor; la mia

pp a tempo *cresc.* *p cresc.*

faith have won com - plete - ly. He's here, he loves
fè tri - on - fa in - te - ra. È tor - na e m'a -

allargando *mf* *allargando*

Largamente.

Butterfly (rejoicing, runs on to the terrace)

me!
- ma!

rit.

Red.

Butterfly

Andantino mosso. $\text{♩} = 104$

(to Suzuki who has followed her unto the terrace)

Shake that cher-ry tree till ev'-ry
Scuo - ti quel - la fron - da di ci -
dolce

rit.

p

Red.

Butterfly

flow - er White as snow, flut - ters
- lie - gio e m'in - non - - da di

5

Butterfly

down, - His no - ble brow, in a sweet-scen - ted
fior - Io vo' tuf - far nel - la piog - gia o - do -

7

Butterfly

(sobbing with tenderness)

show - er I would smother.
Suzuki - ro - sa lar - sa fronte. *rall. -*

(soothing her) Sweet Chochosan be calm, I pray,
Si - gno - ra, que - ta - te - vi... this weeping -
quel pianto -

rall. -

Butterfly (returns to the room with Suzuki)
a tempo, sostenendo

Nay, laughing, laughing! When may we ex -
No: ri - do, ri - do! Quan - to lo do -

a tempo, sostenendo
pp

Butterfly

- pect him up here? What
- vre - mo a - spet - tar? Che

ped. *

Butterfly

think you? In an hour?
pen - si? U - n'o - ra?

Suzuki

Too soon.
Di più.

agitando un poco
p espressivo

Butterfly

(walking up and down the room)

Two hours more like - ly
Due o - re for - se.

Flow - ers,
Tut - to

p

Butterfly

rall. molto

flow - ers be ev' - ry - where As close as stars are in the
tut - to sia pien di fior, co - me la not - te è di fa -

p *pp* *rall. molto*

Allegretto mosso. ♩ = 100

Butterfly (signs to Suzuki to go into the garden)

(to Suzuki)

hea - vens.
- vil - le.

Fetch the
Va pei

mf

Butterfly

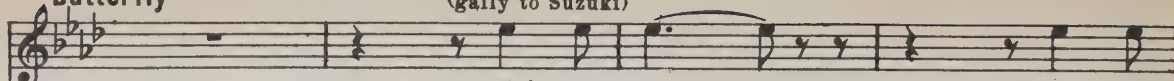
flow'rs!
fior.

pp

Allegretto moderato. ♩ = 108

Butterfly

(gaily to Suzuki)



Ev' - ry flow'r, ___
Tut - ti i fior, ___

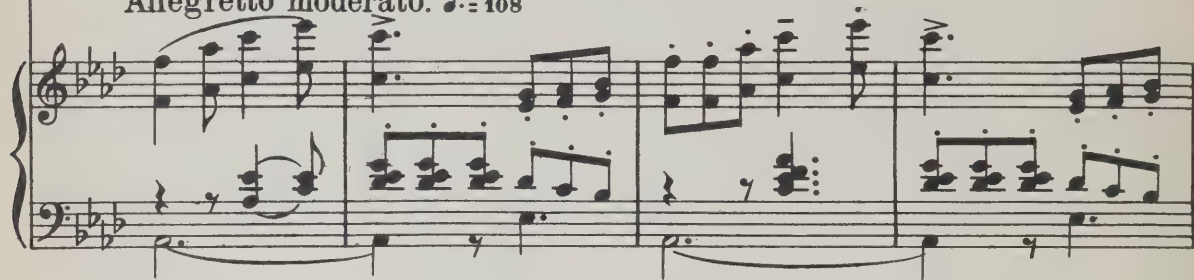
Spare not
tut - ti...

Suzuki (from the terrace)



Ev' - ry flow'r?...
Tut - ti i fior?...

Allegretto moderato. ♩ = 108

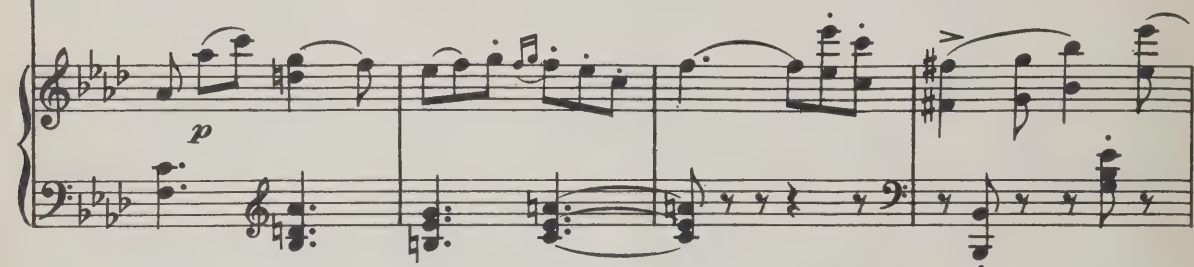


Butterfly

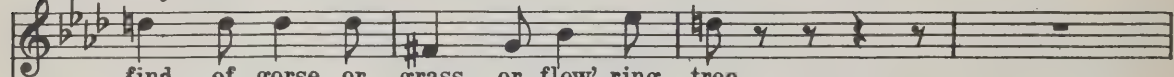


a - ny. Pea - ches, vio - lets, jes - sa - mine. ___
tut - ti. Pe - sco, vio - la, gel - so - min, ___

Ev - 'ry spray you
quan - to di



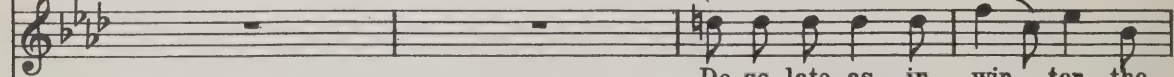
Butterfly



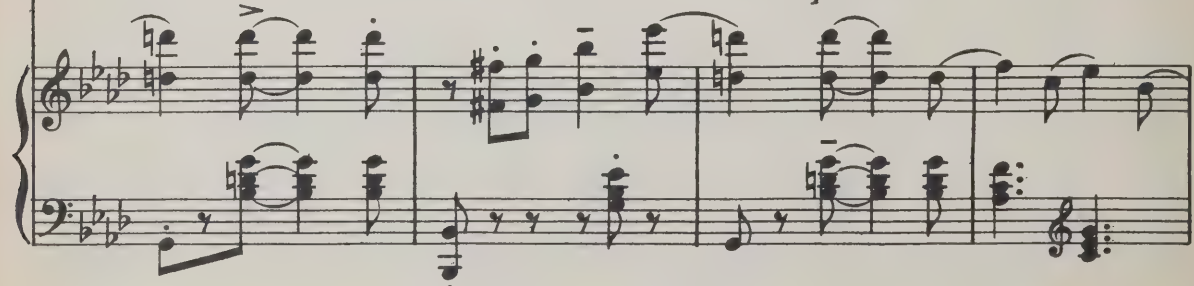
find of gorse or grass or flow'ring tree. ___
ce - spo, o d'er - ba, o d'al - be - ro fio - ri.

Suzuki

(still on the terrace)



De-so-late as in win - ter the
U - no squallor d'in - ver - no sa -



Butterfly

a tempo

Ah, but the bal - my breath of springs shall shed her
 Tut - ta la pri - ma - ve - ra vo - glio che o -

Suzuki

rit.

(goes down into the garden)

gar - den will ap - pear.
 - rà tut - to il giar - din.

*a tempo**rit.**p cresc.*

Butterfly

sweet-ness in here.

Suzuki

- lez - zi qui.
 (from the garden)

De-so-late as in win - ter the gar - den will ap -
 U - no squallor d'in - ver - no sa - rà tut - to il giar -

Suzuki

(appears on the terrace with a bunch of flowers which she holds out to Butterfly)

- pear.
 - din.

Here's more, dear mis - tress.
 A voi si - gno - ra.

*pp**leggiere*

Butterfly

(taking the flowers from Suzuki's hands)

'Tis not e - nough yet.
Co - gli - ne an - co - ra.

leggiere

(Butterfly distributes the flowers about the room, while Suzuki goes down into the garden again)

Suzuki

(from the garden)

Un poco meno.

How oft - en at this win - dow you've
So - ven - ti a que - sta sie - pe ve -

*p***Suzuki***a tempo*

stood and wept and wait - ed, Gaz - ing and gaz - ing,
- ni - ste a ri - guar - da - re lun - gi, pian - gen - do

*pp**pp***Butterfly****Suzuki**

No more need I pray for,
Giun - se l'at - te - so,

in-to the wide, wide world beyond.
nel - la de - ser - ta im - men - si - tà.

*mf**p*

Butterfly

*rall.
p espressivo*

since the kind sea has brought him. Tears to the
nul - la più chie - do al ma - re; die - di

Butterfly

earth I have gi - ven and it re - turns me flow'rs!
pian - to al - la zol - la, es - sa i suoi fior mi dà.

Suzuki

(reappears on the terrace, laden with flowers)

Tempo I.

Not a flow'r left.
Spoglio è l'or - to.

Butterfly

Not a flow'r left? Come and help me.
Spoglio è l'or - to? Vien, m'a - iu - ta.

Suzuki

Ro - ses shall a - dorn the
Ro - se al var - co del - la

Butterfly (They scatter flowers everywhere)

Balm - y breath of spring shall shed her sweet-ness
 Tut - ta la pri - ma - ve - - ra vo - glio che o - lez - zi
 Suzuki
 thres - hold. Balm - y breath of springtime,
 so - glia. Tut - ta la pri - ma - ve - ra
p

Butterfly here. Let us sow fair A - pril here,
 qui. Se - mi - nia - mo in - tor - - no a - pril,
 Suzuki
 sheds her sweet - ness here. Sow A - pril
 vo - glio che o - lez - zi qui. Se - mi - nia - mo a -
 4 5 4 2 1

Butterfly sow A - pril here. Ah, let the
 se - mi - nia - mo a - pril. Tut - ta la
 Suzuki here. Ah, let the
 - pril. Tut - ta la
 allargando - (scattering flowers) -
 allargando -
 cresc.

a tempo

Butterfly
scent - ed balm of spring shed her sweet-ness here...
pri - ma - ve - ra - vo - glio che o - lez - zi qui...

Suzuki
scent - ed balm of spring be shed here. Lilies?...
pri - ma - ve - ra, tut - ta, tut - ta. Gigli?...

a tempo
ff
p

Butterfly
Comes cat - ter, scat - ter flow'rs all o - ver.
in - tor - no, in - tor - no span - di.

Sostenendo

Suzuki
vio - lets? Let us sow fair A - pril
vio - le?... Se - mi - nia - mo in - tor - no a -

Sostenendo
p

Butterfly
Let us sow fair A - pril here. Now round his
Se - mi - nia - mo in - tor - no a - pril. Il suo se -

cresc.

Suzuki
here. _____
- pril. _____

cresc.

Butterfly

accelerando

seat — make a gar — land, this con — vol — vo — lus — en —
 -dil — s'in — ghir — lan — di, di — con — vol — vi s'in — ghir —

Suzuki

Li — lies, ro — ses scat — ter, all — his seat en —
 Gi — gli, ro — se span — di, tut — ta ta pri — ma —

p accelerando *cresc.*

Butterfly

crescendo

-twin — ing; Li — lies and ro — ses let us scat — ter, Let us
 -lan — di; gi — gli e vio — le in — tor — no span — di, se — mi —

Suzuki

-twin — ing; Ro — ses let us scat — ter, let us
 -ve — ra, span — di gi — gli, vio — le, se — mi —

(scattering flowers while they sway their bodies)

Un poco meno.

Butterfly

Sostenendo

sow fair A — pril here! In hand — fuls let us scat — ter
 -nia — mo in — tor — no a — pril! Get — tia — mo a ma — ni pie — ne

Suzuki

sow fair A — pril here! In hand — fuls let us scat — ter
 -nia — mo in — tor — no a — pril! Get — tia — mo a ma — ni pie — ne

Un poco meno.

ff *Sostenendo* *ten.* *p*

lightly to and fro to the rhythm in a dance measure)

Butterfly *a tempo, ma sempre un po' sostenendo*

vi - o - lets and white ro - ses, And sprays of sweet ver - be - na,
mam-mo - le e tu - be - ro - se, co - rol - le di ver - be - ne,

Suzuki *pp*

vi - o - lets and white ro - ses, And sprays of sweet ver - be - na,
mam-mo - le e tu - be - ro - se, co - rol - le di ver - be - ne,
a tempo, ma sempre un po' sostenendo

pp

Butterfly

Petals of ev' - ry flow'r! —
pe - ta - li d'o - gni fior! —

Suzuki

Petals of ev' - ry flow'r! —
pe - ta - li d'o - gni fior! —

pp

m.d.

Butterfly

And sprays of sweet ver -
co - rol - le di ver -

Suzuki *p*

And sprays of sweet ver -
co - rol - le di ver -

p

m.d.

3

Butterfly

*rall. -**pp**a tempo, ma Sostenendo*

- be - - na,
- be - - - ne,

Pe-tals of ev' - ry
pe-ta-li d'o - - gni

flow'r! _____
fior! _____

Suzuki

- be - - na,
- be - - - ne,

Pe-tals of ev' - ry
pe-ta-li d'o - - gni

flow'r! _____
fior! _____

*a tempo, ma Sostenendo**p rall. -**p con espressione*

Andantino sostenuto.

Butterfly

(to Suzuki)

(Butterfly and Suzuki bring toilet requirements)

Now
Or

Butterfly

Lo stesso movimento.

come and make me fine.
vien - mi ad a - dor - nar.

No, first bring me the
No! pri-a por-ta-mi il

(The sun begins to set)

Butterfly

(Suzuki goes into the room on the left, and fetches out the baby whom she seats next to Butterfly;

ba - by.
bim-bo.

p

ppp

while the latter looks at herself
in a small hand-mirror and says
sadly)

Butterfly

rall.

Andante sostenuto ♩ = 52

How changed he'll find me!... Drawn wea - ry mouth from
Non son più quel - la!... Trop - pi so - spi - ri la

rall. *pp*

Butterfly

o - ver-much sighing, And poor ti - red eyes from o - ver-much cry-ing!
boc - ca man - dō,.... e l'oc - chio ri - guar - dō nel lon - tan trop - po fi - so.

p

(throws herself on the ground, laying her head on Suzuki's feet)

Butterfly

(ardently)

cresc.

(raises her

Su - zu - ki, make me pret - ty, make me pret - ty, make me
Su - zu - ki, fam - mi bel - la, fam - mi bel - la, fam - mi

cresc. *f* *cresc.*

Butterfly

pret - ty! _____
bel - la! _____

Suzuki

(caressing Butterfly's head to sooth her)

Rest calm and hap - py, and
Gio - ia, ri - po - so ac -

*ff**pp*

Butterfly

(pensively)

(rising, goes back to her toilet)

rall.

Suzuki

Who knows! who knows!

who knows! who knows!

Chis - sà! chis - sà!

chis - sà! chis - sà!

you'll be fair once more. —

- cre - sco - no bel - tà —

rall.

Butterfly

*Sostenuto
dolcemente*

(to Suzuki)

(takes a paint brush and

Put on each cheek a lit - tle touch of car - mine... And al - so for my
Dam - mi sul vi - sounto - co di car - mi - no... ed anche a te pic -

*Sostenuto**p dolce*

puts a dab of rouge on the baby's cheeks)

Butterfly

poco rall.

dar - ling, So that the watching may not make his face Hea - vy with shadows and
- ci - no per - ché la ve - glia non ti fac - cia vô - te per pal - lo - re le

poco rall.

Butterfly
pal - lid.
go - te.

Suzuki (*urging her to keep quiet*)
a piacere

Nay, but keep still, till I've fi-nished ar-ran-ging your
Non vi mo - ve - te che v'ho a rav-via-rei ca -

col canto

Allegro moderato.
Butterfly (*following up an*)
p

Suzuki
hair.
pel-li.

Allegro moderato.

p *mf*

This will sur -
Che ne di -

idea she has had)

Butterfly (*with a touch of fury*)
più forte

-prise them! And the Bonze! All of them sure and glad of my
-ran - no!.. E lo zio Bon - zo?.. già del mio dan - no tut - ti con -

dim.

Butterfly *poco rit. - (smiling) - a tempo*

down-fall! And Ya - ma - do - ri with his airs and gra - ces!
-ten - ti!.. E Ya - ma - do - ri coi suoi lan - guo - ri!

p dolce poco rit. - a tempo

Butterfly

My scorn and de - ri - sion, My jeers and con - tempt for the
Bef - fa - ti, scor - na - ti, bef - fa - ti, spen - na - ti gli in -

Butterfly

(to Suzuki) *rit. a piacere*

Lento come prima.

wretches! -gra-ti! Bring me now my wedding - gar - ment.
L'o - bi che ne-stii da spo - sa.

(has finished her toilet)

I've finished.
È fat-to.

Lento come prima.

col canto

Butterfly

(while Butterfly dons her garment, Suzuki dresses the baby in the other one, wrapping him up almost entirely in the ample and light draperies)

Bring it hi - ther quick-ly.
Qua - ckio lo ve - sta.

Butterfly

f *poco rall.**ritard.*

I would have him see me in it As on my wed - ding
Vo' - che mi ve-da in-dos - so il vel del pri - mo

poco rall.

col canto

Butterfly

(to Suzuki, who has finished dressing the baby)

day. _____ In my hair we will put a scar-let
 di. _____ *Eun pa - pa - ve - ro ros - so nei ca -*

p

Butterfly

(Suzuki places the flower in Butterfly's hair.
The latter is pleased with the effect)

(with childlike grace she

rall. - - - - - Like this. In the
 pop - py... pel - li... *Co - si.* *Nel - lo*

rall. col canto

signs to Suzuki to close the *shosi*)Moderato $\text{♩} = 92$

Butterfly

(The night falls)

sho - si we'll make three lit - tle holes, That we can look
sho - si *fa - rem tre fo - rel - li - ni per ri - guar -*

pp

Butterfly

out — And still as lit - tle mice we will stay here To watch and
 - dar, — *e sta-rem zit - ti co-me to-po-li-ni ad a - spet -*

Butterfly (Suzuki closes the *shōsi* at the back)

wait._____
-tar._____ (the night grows darker)

(Butterfly leads the baby to the *shōsi*)

p *rit.*

(Butterfly makes three holes in the *shōsi*: one high up for herself, one lower down for Suzuki and a third lower still for the child whom she seats on a cushion, signing to him to look through his hole. Suzuki

f *p* *f*

crouches down and also gazes out. Butterfly stands in front of the highest hole and gazes through it, remaining rigid and motionless as a statue: the baby, who is between his mother and Suzuki, peeps out curiously.)

rall. *pp* *ppp*

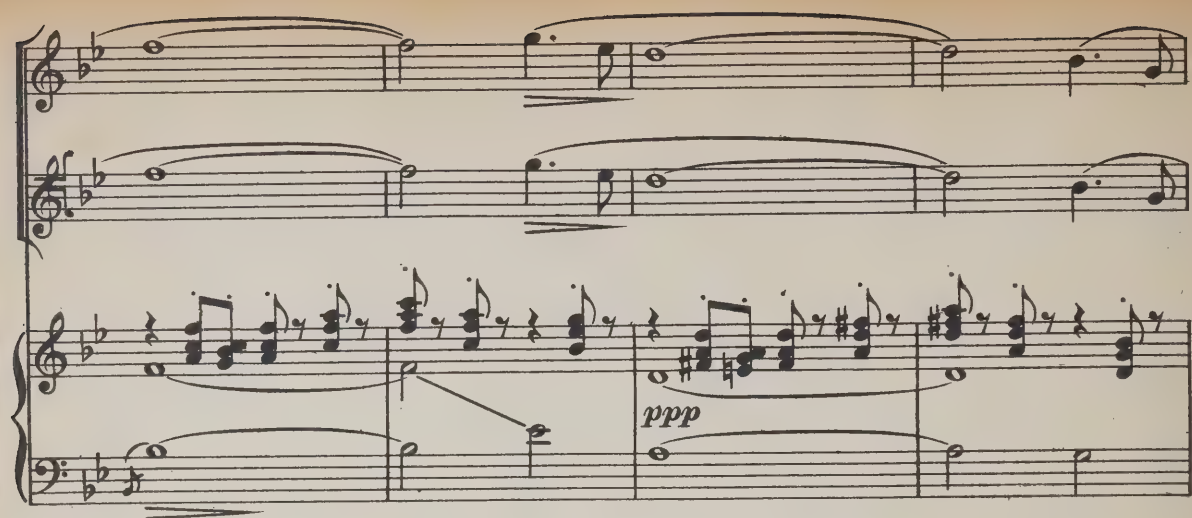
Moderatamente mosso ♩ = 100

Sopranos (humming) (a bocca chiusa)
Tenors (within, from far off) (humming) (a bocca chiusa)
p
(It is night, the rays of the moon light up the *shosi* from without)

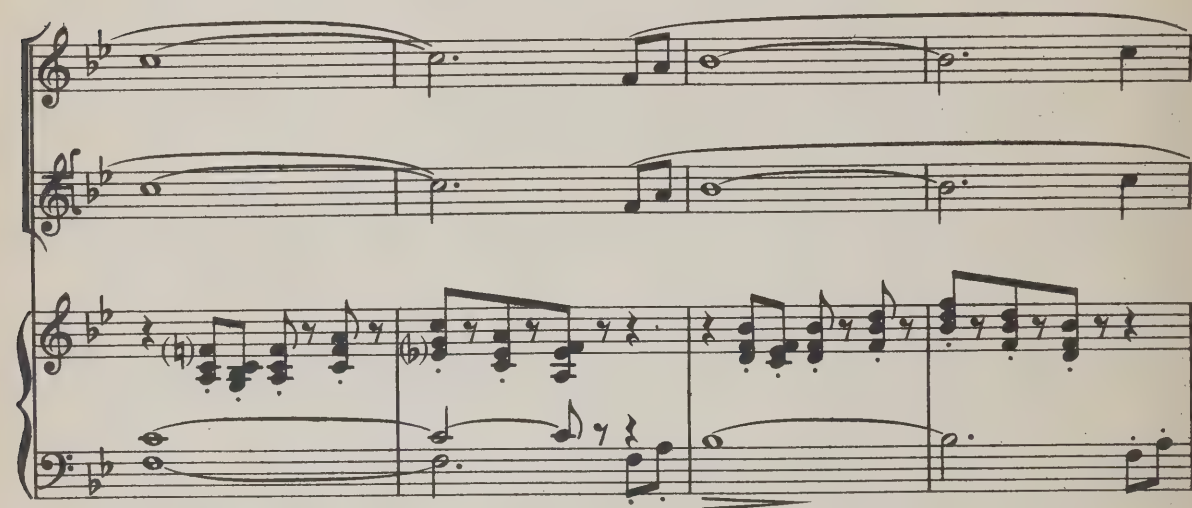
Moderatamente mosso ♩ = 100

ppp

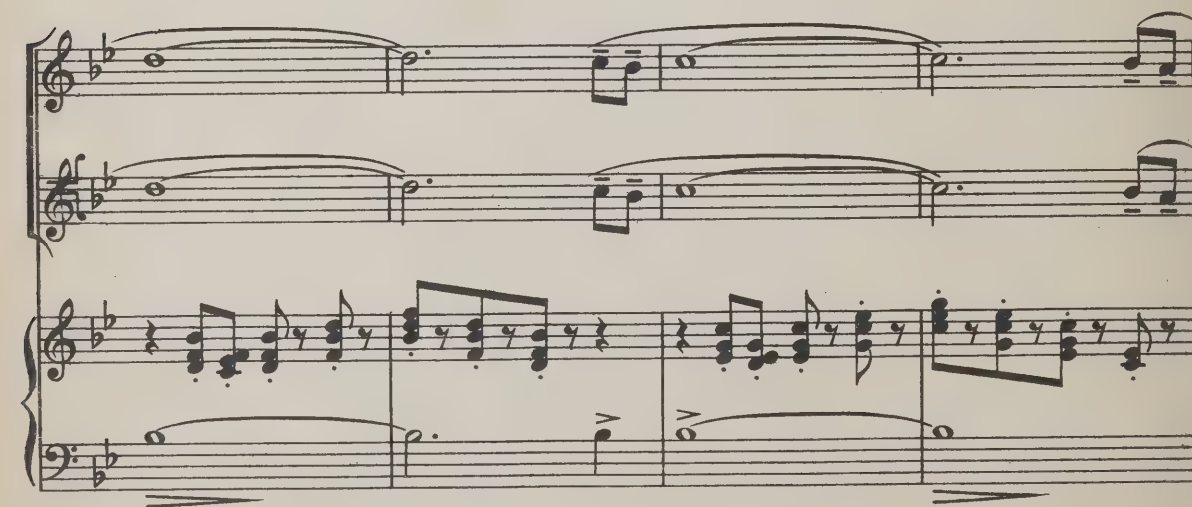
ppp



The first system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). They contain a melody of half notes and quarter notes, with some notes beamed together. The bottom staff is in bass clef and contains a more complex accompaniment with eighth and sixteenth notes, some beamed together. A dynamic marking *ppp* is present in the middle of the system.



The second system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of two flats. They contain a melody of half notes and quarter notes, with some notes beamed together. The bottom staff is in bass clef and contains a more complex accompaniment with eighth and sixteenth notes, some beamed together. A dynamic marking *ppp* is present in the middle of the system.



The third system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of two flats. They contain a melody of half notes and quarter notes, with some notes beamed together. The bottom staff is in bass clef and contains a more complex accompaniment with eighth and sixteenth notes, some beamed together. A dynamic marking *ppp* is present in the middle of the system.

mf

ritenuto (The baby falls asleep, sinking down on his cushion;

p

ritenuto

Suzuki still in her crouching position, falls asleep too: Butterfly alone remains rigid and motionless).

pp

rall. - - rit. - - a tempo

ppp *rall. - - rit. - - ppp* *a tempo*

rall. (The curtain falls slowly)

pp *rall.* *p* *m.s.*

rall. molto

pp *pp* *p* *rall. molto* *m.s. ppp* *ppp* *2^{do}*

** End of Act II
First Part.

Act II.

SECOND PART.

Andante sostenuto $\text{♩} = 56$

ff m.s. m.d. p m.s. m.d. m.s. Red. *

rall. p a tempo *

a tempo mf con passione

mf dolce pp come eco p poco accel.

con passione rall. f pp come eco pp

$\text{♩} = 100$

espress.

p *pp*

sostenuto *cresc.*

a tempo *poco stent.*

f *pp* *ppp*

sostenendo

rit. - - - *p* - - - *mf*

This system shows a piano introduction with a ritardando marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics range from piano (p) to mezzo-forte (mf).

con stanchezza - - - *animando e cresc.* - - -

The second system is marked 'con stanchezza' (with weariness) and 'animando e cresc.' (accelerating and crescendo). The melody continues with a more active eighth-note pattern in the right hand.

p - - - *mf*

This system begins with a piano (p) dynamic. It includes complex chordal textures with triplets and sixteenth-note runs in the right hand, and a steady eighth-note accompaniment in the left hand. The dynamic shifts to mezzo-forte (mf) towards the end.

rinforzando ed accel. - - *cresc.* - - -

The fourth system is marked 'rinforzando ed accel.' (reinforcing and accelerating) and 'cresc.' (crescendo). The tempo and intensity increase, with more complex rhythmic patterns in both hands.

a tempo

mf

Red. *

The final system is marked 'a tempo' (at the tempo). It features a mezzo-forte (mf) dynamic. The piece concludes with a double bar line, a 'Red.' (Reduction) marking, and an asterisk (*). The left hand has a steady eighth-note accompaniment, and the right hand has a melodic line with some triplet figures.

animando appena

First system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). Bass staff begins with a bass clef and the same key signature. The music is in 3/4 time. The first measure of the bass staff has a *p* (piano) dynamic marking. The second measure of the bass staff has a *cresc.* (crescendo) marking. There are various accidentals and articulation marks throughout the system.

Second system of musical notation. Treble and bass staves. The music continues from the first system. The bass staff has a *f* (forte) dynamic marking in the second measure. There are various accidentals and articulation marks throughout the system.

Largamente

Third system of musical notation. Treble and bass staves. The music is marked *Largamente* (very slowly). The first measure of the bass staff has a *ff* (fortissimo) dynamic marking. The second measure of the bass staff has a *a tempo* marking. The third measure of the bass staff has a *con slancio* (with impetus) marking. There are various accidentals and articulation marks throughout the system.

Fourth system of musical notation. Treble and bass staves. The music continues from the third system. The bass staff has a *animando* (accelerando) marking in the second measure. The third measure of the bass staff has a *rall.* (ritardando) marking. The fourth measure of the bass staff has a *f* (forte) dynamic marking. There are various accidentals and articulation marks throughout the system.

*allarg. -**dim. e rall. -**espress.*

Fifth system of musical notation. Treble and bass staves. The music is marked *allarg.* (allargando) and *dim. e rall.* (diminuendo e ritardando). The first measure of the bass staff has a *ff* (fortissimo) dynamic marking. The second measure of the bass staff has a *mf* (mezzo-forte) dynamic marking. The third measure of the bass staff has a *p* (piano) dynamic marking. The fourth measure of the bass staff has an *espress.* (espressivo) marking. There are various accidentals and articulation marks throughout the system.

rit. - - a tempo

mf p

cresc. - -

p rall. - -

Un poco meno

Sailors.

Tenors I. (From the bay, far away in the distance)

Tenors II.

Oh eh! oh eh! oh eh! oh eh!

Un poco meno

pp

poco rall. - -

oh eh! oh eh! eh! oh eh!

poco rall. - -

a tempo

oh eh! oh eh! oh eh! oh eh!

a tempo

oh eh! oh eh!

pp

(Clanging of chains, anchors, and other sounds from the harbour)

Meno ancora

mf dolce

p espress.

rall. - molto -

p

Moderato

(The curtain rises)

(Butterfly, still motionless, is gazing out into the distance; the child

ppp

ppp

is asleep on a cushion; and Suzuki, kneeling bent over the child, has also fallen asleep)

pp

pp

(The first streaks of dawn appear in the sky)

(The day breaks).

First system of a musical score. The treble clef staff contains a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bass clef staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Dynamics include *p* (piano) and *mf* (mezzo-forte). A marking *tr. 3.* is present in the bass staff.

Second system of a musical score. The treble clef staff contains a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bass clef staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Dynamics include *f* (forte) and *f brillantemente* (forte brilliantly). A marking *tr. 3.* is present in the bass staff.

Third system of a musical score. The treble clef staff contains a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bass clef staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Dynamics include *mf* (mezzo-forte). A marking *(Tromba)* is present in the treble staff.

Fourth system of a musical score. The treble clef staff contains a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bass clef staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Dynamics include *ppp* (pianissimo) and *cresc.* (crescendo).

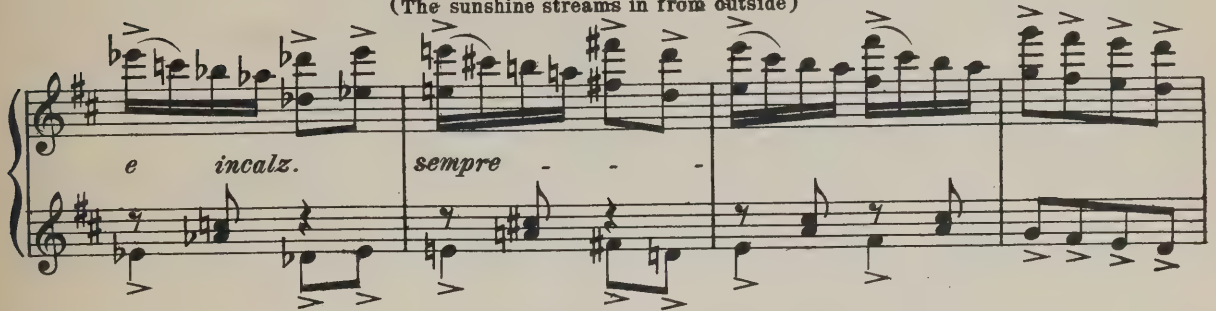
Fifth system of a musical score. The treble clef staff contains a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bass clef staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Dynamics include *poco a poco* (poco a poco).



First system of a piano score. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays a simple harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

cresc. sempre *poco a poco*

(The sunshine streams in from outside)



Second system of the piano score. The right hand continues the arpeggiated pattern, while the left hand introduces a more active melodic line. The tempo and dynamics are marked.

e incalz. sempre

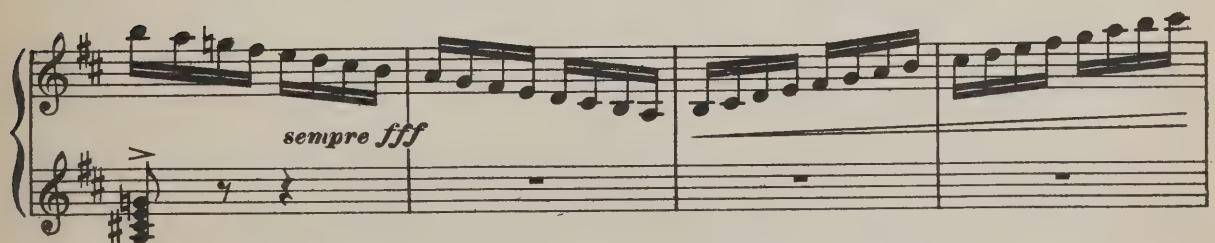


Third system of the piano score. The right hand's arpeggiated pattern becomes more dense and rapid. The left hand continues its accompaniment.



Fourth system of the piano score. The right hand's arpeggiated pattern is very dense. The left hand has a more active role. The tempo and dynamics are marked.

a tempo *poco allargando* *ff*



Fifth system of the piano score. The right hand continues the arpeggiated pattern. The left hand has a more active role. The tempo and dynamics are marked.

sempre fff

(Butterfly at length rouses herself, and touches Suzuki on the

fff *diminu*

shoulder; the latter wakes with a start and rises, whilst Butterfly turns towards the baby, and takes

-endo poco a poco *p*

him up with tender care)

pp *rall. poco*

a poco *calmo* *m.s.* *m.s.*

dim. *m.s.* *m.s. rall.* *m.s. rall.* *ancora*

Andante sostenuto.

Suzuki (awaking with a start)

(goes towards Butterfly and touches her on the shoulder)

'Tis daylight!...
Già il so - le!

mf *pp*

Andante calmo.

Butterfly (starts and says confidently)

Cho-Cho-San!
Cio-cio-san...

He'll come, he'll come... I know, he'll
Ver-rà... ver-rà... col pie - no

dolcissimo *pp*

Butterfly

(Butterfly sees the child has fallen asleep and takes him in her arms, turning to go up to the next storey)

come.
so - le.

Suzuki

I pray you, go and rest, for you are wea - ry, And I will call you
Sa - li - tea ri - po - sare, affran - ta sie - te al suo ve - ni - re

Butterfly

(going up the staircase)

Sweet, thou art sleep - ing,
Dor - mi a - mor mi - o,

Suzuki

when he ar - rives.
vi chiamo - rò.

m.s. *poco rall.* *pp a tempo*

Butterfly

Cradled on my heart; Safe in God's keep - ing, While I must weep a -
 dor-mi sul mio cor. Tu sei con Di - o ed io col mio do -

Butterfly

-part. A - round thy head — the moonbeams dart: Sleep, my be - lov - ed!
 -lor. A te i rai — degli a-stri d'or: Bim - bo mio dor - mi!

Butterfly (enters the room above)

(voice a little farther off)

Suzuki (sadly, shaking her head) Sweet, thou art sleep - ing, Cradled on my
 Dor - mi amor mi - o, dor - mi sul mio

Poor Madam But - ter - fly!
 Po - ve - ra But - ter - fly!

Butterfly

(voice farther off)
rall.opp. (dying away in
the distance)

heart; Safe in God's keep - ing, While I must weep a - part.
 cor. Tu sei con Di - o ed io col mio do - lor

Suzuki (kneels before the image of Buddha) (*p* *rall.*) (rises and goes to open the *shoji*)

Poor Madam Butter - fly! -
Po - ve - ra But - ter - fly! -

Suzuki (Light knocking at the door is heard)

(louder knocking heard ***)

Who is it?...
Chi si - a?...

Suzuki (goes to open)

(cries out in great surprise)

(Pinkerton and Sharpless enter cautiously on tip-toe)

Pinkerton

Oh!

Oh!...

(motions Suzuki to be silent)

Hush!

Zit - ta!

Sharpless (on the threshold, signs to Suzuki to be quiet)

Hush!

Zit - ta!

Hush!

Zit - ta!

Hush!

Zit - ta!

Hush!

Stz!

Suzuki

rall. - *rit.* - *a tempo*

Pinkerton (anxiously to Suzuki)

She was so ve - ry wear - y! She stood a - wait - ing
E - ra stan - ca si tan - to! Vi stette ed a - spe -

Dis - turb her not!
Non la de - star -

rall. - *rit.* - *p a tempo*

Suzuki

you all through the night with the ba-by.
-ta - re tut - ta la not - te col bimbo.

Noshiphas cross'd the harbour these
Nongiunge da tre an - ni una

Pinkerton

How did she know?
Co - me sa - pe - a?

p

Suzuki

rall.

three years Whose flags and co - lours But - ter - fly has not
na - ve nel por - to, che da lun - ge But - ter - fly rall. non ne

Suzuki

rit.

eag - er - ly seen and ex - am - in'd.
scru - tiil co - lor, la ban - die - ra.

(to Pinkerton)

Did I not tell you? ...
Ve lo dis - si?!

rit.

Suzuki

(going)

Andante mosso.

Allegretto moderato.

Pinkerton

I'll call her...

La chia - mo... (stopping Suzuki)

Andante mosso.

Allegretto moderato.

No, no, not yet.
No, non an - cor.

p

Suzuki (Pointing to the masses of flowers all about the room)

Look a-round you. *Lo ve - de - te,*

Last night she would have the *ier se - ra, la stan - za*

Suzuki

room de - cor - a - ted with flow - - ers. *vol - le spar - ger di fio - - ri.* (touched)

Did I not *Ve lo*

Suzuki

(hears a noise in the garden, goes to look outside the *shoji* and exclaims in surprise)

Who's that out - side there in the gar - den? A *Chi c'è là fuo - ri nelgiardi - no?...U-na*

Oh, torment! *Che pe - na!*

tell you?... *dis - si?...*

*Mosso.***Suzuki**

(goes to Suzuki and leads her down the stage again, urging her to speak in a whisper)

la - dy!! ...
don - na!! ...*Mosso.***Allegro agitato** ♩ = 132.**Suzuki** (excitedly)

(in consternation)

cresc. e

Who's that? who's that?

who's that? who's that?

Pinkerton *Chi è? chi è?**Chi è? chi è?*

(embarrassed)

Hush!
Zit-ta!

(to Pinkerton)

She came with
*È ve - ni - ta con***Sharpless**

Bet-ter tell her all.

Allegro agitato ♩ = 132.*Me - glio dirle ogni co - sa...**cresc. e***Suzuki***string.**rit.*(stupefied, raises her arms to heaven, then falls
on her knees with her face to the ground)*a tempo*

who's that? who's that?

Hal - low - ed

Pinkerton *Chi è? chi è?**A - ni - me*me.
me.**Sharpless**

(with restraint, but deliberately)

*rit.*She's his wife!
*È sua moglie!**a tempo**string.**col canto**ff*

Suzuki

souls of our fa - thers! Ah, the world is plung'd in gloom - is
 san - te de - gli a - vi! Alla pic - ci - na s'è spento il sol, s'è

col canto

rall.

Suzuki

plung'd in gloom! -
 spen - to il sol! -

a tempo

(soothes Suzuki and raises her from the ground)

Sharpless

p

We came here so ear - ly in the
 Sce - gliem - mo que - st'o - ra mattu -

a tempo

Sharpless

morn - ing - To find you all a - lone here, Su - zu -
 - ti - na - per ri - tro - var - ti so - la, Su - zu -

dolce p

M.S.

Sharpless

-ki, That you might give us your help and your gui - dance - in this our
 -ki, eal - la gran pro - va un a - iu - to, un so - ste - gno - cer - car con

poco rall.

(in despair)

Suzuki

Sharpless

How can I? How can I?

Che gio - va? che gio - va?

plight.
te.

pp

p

(takes Suzuki aside and tries to persuade her into consenting, whilst Pinkerton getting more and more agi-

Sharpless*p dolce.***Largo.** ♩ = 54.

1
Lo

know that for such a trou - ble There is no con-so-

so che al - le sue pe - ne non ci so no con-

rall.

p

tated, wanders about the room, noticing all details)

Sharpless

- la - tion! But the fu - ture of the ba - by Must be our first — and spe-cial

- for - ti! Ma del bim-bo con - vie - ne as - si - cu - rar — le —

cresc.

Pinkerton

Oh! the bit - - ter fra-grance of these

Oh! l'a - ma - - ra fra - gran - za di questi

thought.
sor - ti!

This gen - tle la - dy,

La pie - - to - sa

f

p

Suzuki

Pinkerton Woe is me!
Oh me trista!

flow'rs, It is poi-son to my heart! Un -
fior, ve-le-no-sa al cor mi va: Im-mu -

Sharpless

Who dare not ent - er, Will give the child a moth - er's
che entrar non o - sa ma-ter - na cu-ra del bim - bo a -

Suzuki

Pinkerton Do you ask me to go and tell a moth - er...
E vo - le - te ch'io chie-da ad u - na ma - dre...

Sharpless - chang'd is the cham - ber Where once we lov'd...
- ta - ta è la stan - za dei no-stri a-mor...

care!
- vra. De-lay not,
Suv-vi - a,

p cresc.

Suzuki

Pinkerton (Pinkerton goes towards the image of Buddha) Can you ask me to go and tell a
e vo - le - te ch'io chieda ad u - na

Sharpless But a death-ly chill haunts the air.
Ma un gel di mor - te vi sta.

call her, de-lay not, Call in that gentle la - dy, And con -
par-la, suv-vi - a, par - la con quella pi - a e con -

p

Pinkerton moth - er... Woe is me! Hear my sor - row!
ma - dre... Oh! me tri - sta!
 (sees his own likeness)

Sharpless And here my portrait... Three years have
Il mio ri-trat-to... Tre an - ni

- duct her here... If e - ven But-ter-fly should see her, no mat - ter.
- du - ci - la qui... s'an-che la ve-da But-ter - fly, non im-por - ta.

cresc. - - -

Suzuki

Pinkerton Hal - low-ed souls of my fa - thers!...
A - ni - me san - te de - gli a - vi!...

allarg. -

Sharpless pass'd a - way, Three years have pass'd a -
son pas - sa - ti, tre an - - ni son pas -

Then with her own eyes she will learn The cru - el
An - zi, me - glio se accor - ta del ve - - ro si fa -

allarg. -

Suzuki

Pinkerton Now all the world is plung'd in gloom! Hear my sor - row!
Al - la pic - ci - na s'e spen - to il sol! Oh! me tri - sta!

Red.

Sharpless - way, Three years have pass'd a -
sa - ti, tre an - ni son pas -

truth we dare not tell her. Go then,
ces - se al - la sua vi - sta. Suv - via,

cresc. -

Suzuki *ff*
Hal-lowèd souls of my fa - thers!... Ah! all the
A - ni-me san - te de - gli a - vi!... Al - la pic -

Pinkerton *ff*
- way and ev' - ry day, ev' - ry hour she count -
sa - ti e no - ve - ra - ti n'ha i giorni e l'o -

Sharpless
speak with that gen - tle la - dy, Go quick - ly and bring her
par - la con quel - la pi - a, suv - vi - a, con - du - ci - la

ff

Suzuki *rit.* (Sharpless pushes her into the garden to join M^{rs} Pinkerton)
world is plung'd in gloom! sol! (overcome by emotion and unable to restrain his tears, ap -
ci - na s'è spen - to il sol! (overcome by emotion and unable to restrain his tears, ap -

Pinkerton *rit.*
- ed, a - las, she count - ed! I can - not re -
re, i gior - ni e l'o - re! Non pos - so ri - ma -

Sharpless *rit.*
here, and bring her here. Go, Su - zu - ki, go!
qui, con - du - ci - la qui. Vien, Su - zu - ki, vien!

rit. *p calando*

Suzuki (going away)

Pinkerton Hear my sorrow!
Oh! me trista!

Sharpless - main, Sharpless, I'll wait you out - side...
ner; Sharpless, v'a - spet - to per vi - a...

Is it not as I
Non ve l'a - ve - vo

111200

Allegro agitato.

Pinkerton (giving Sharpless some money)

Sharpless Give her this mo-ney, just to sup-port her... Re-morse and
Da-te-le vo-i qual-che soc-cor - so... mi strug-go

told you?
det-to?

Allegro agitato.

Pinkerton

an-guish choke me, Re-morse and an-guish choke me.
dal ri-mor - so, mi strug-go dal ri-mor - so.

rall.

p

Sharpless

I warned you, you re-mem-ber? When in your hand she laid hers: "Be
Vel dis-si? vi ri-cor-da? quan-do la man vi die-de: «ba-

p

Sharpless

care-ful! For she be-lieves you? A-las! how true I spoke! Deaf to all en-
-da-te! El-la ci cre-de» e fui pro-fe-ta al-lor! — Sor-da ai con-

Sharpless

- treat-ies, deaf to doubting, hu-mi - lia - tion, — Blind-ly trust-ing to your
 - si - gli, sor-da ai dub-bi, vi-li - pe - sa — nel - lo - sti - na - ta at-

Allegro moderato.

Pinkerton.. *mf*

Sharpless *rit.* - - Yes, in one sud-den mo - - ment, I
Sì, tut-to in un i - stan - - te io

pro-mise, Her heart will break...
 - te - sa rac-col - se il cor...

rit. - - Allegro moderato.
p cantando

Pinkerton

see my heart - - less ac - - tion And
 ve - do il fal - - lo mi - - o e

Pinkerton

feel that I shall ne - ver, ah ne - - ver Free my-self from re -
 sen - to che di que - sto tor - men - - to tre-gua mai non a -

Pinkerton

- morse, — no ne-ver more! no!
- vrò, — mai non a - vrò! no!

vigoroso

Sharpless

Andante.

Now go: the cruel truth she best should hear a - lone.
An - da-te: il triste ve-ro da so-la appren-de - rà.

dim. *pp* *pp* *rall.*

Pinkerton (softly lamenting)

♩ = 48

Fare - - well, o hap - py home, Fare -
Ad - - di - - o fio - ri - to a - sil di le -

m. s. *pp*

Red. *

Pinkerton

- well, home of love... Haunt-ed for e-ver I shall
- ti - - zia e d'a-mor... Sem-pre il mi-te suo sem-

m. d. *p*

Red. *

Pinkerton

be by her re - proach - ful eyes...
- bian - te con strazio a - tro - ce ve - drò...

p *pp*

Pinkerton

Fare - well, home where she waited and
Ad - di - o fio - ri - to a -

Sharpless

But now this faith - ful heart has al - ready di - vined... I
Ma or quel cor sin - ce - ro pre - sa - go è già... Vel

Red. *

Pinkerton

loved.
- sil... *con slancio*
I can - not bear to
Non reggo al tuo squal -

Sharpless

warned you, a - las, you see how true I pro - phesied!
dis - si... vi ri - cor - da?.. e fui pro - fe - ta allor.

Red. *

Pinkerton

stay, ah! I can - not bear to stay! Like a
- lor, ah! non reg - go al tuo squal - lor! Fug - go,

f *Red.* * *p* *Red.* * *dim.* *m.s.*

Pinkerton

rit.

Sostenendo.

coward, ah! let me fly! Fare - well, I
fug - go, son vil! Ad - di - - o, non -

col canto *p* *cresc.*

Red. * *Red.* *

Pinkerton

can - not, I can - not stay, ah! I can - not! Fare -
reg go al tuo squal - lor, ah! non reg - go, son

Sharpless

Yes go, and let her learn the cruel truth.
An - da - te, il tri - ste ve - ro appren - de - rà.

ff sempre cresc. *f*

Red. *

Allegro moderato ma deciso.

Pinkerton (wings the Consul's hand, and goes out quickly by the door on the right: Sharpless bows his head sadly)

- well.
vil!

ff

Andante molto sostenuto. ♩ = 60.

(Kate and Suzuki come from the garden) (gently to Suzuki)

allarg. -

p

Then you will
Glie - lo di -

Kate

tell her.
-rai?

Suzuki

f

pro - mise.
Pro - met - to.

Kate

And will you ad - vise her to trust me?...
E le da-rai con - si-glio d'af - fi - dar - mi?... *sentito*

mf

Kate

Like a son will I tend him.
Lo ter-rò come un fi-glio.

Suzuki

I pro-mise.
Pro-met-to.

I trust you. But I
Vi cre-do. Ma bi-

Suzuki

must be quite a-lone be-side her...
-so-gna ch'io le sia so-la ac-can-to...

In this cru-el hour... a-lone!
Nel-la grande o-ra... so-la!

Suzuki

riten. She will weep so sad-ly!
Piange-rà tan-to tan-to!

a tempo she'll weep so sad-ly!
pian-ge-rà tan-to!

sostenendo

riten. *a tempo* *sostenendo*

pp *ff*

Butterfly (voice from afar, calling from the room above)

(nearer)

a tempo Su-zu-ki! Su-zu-ki! Where are you? Su-
Su-zu-ki! Su-zu-ki! Do-ve se-i? Su-

pp

Allegro. ♩ = 152

Butterfly (appears at the head of the staircase)

-zu-ki!
-zu-ki!

Suzuki

cresc. e string.

(Butterfly begins to come down stairs)

I'm here... I was praying, and go-ing back to watch...
Son qui... pre - ga-vo e ri-met-te-vo a po - sto...

Allegro. ♩ = 152

pp cresc. e string.

Suzuki (rushes towards the staircase to prevent Butterfly from coming down)

No... no... no... no... Do not come down...
No... no... no... no... non scen - de - te...

Violins. *ff*

ff

(Butterfly comes down quickly, freeing herself from Suzuki who tries in vain to hold her back)

Suzuki (crying out)

no... no... no...
no... no... no...

cresc. e string.

ff

mf

Vivo (in uno)

Butterfly (Pacing the room in great, but joyful excitement)

He's here... he's here... where is he hid-den? He's here... he's
E qui, ... è qui ... do - ve è na - scosto? è qui, ... è

Butterfly

(catching sight of Sharpless)

(In alarm, looking for Pinkerton)

here.... Here's the Con-sul... and...
qui.... Ec - coil Con - so - le... e...

Butterfly

where is?... where is?...
do - ve?... do - ve?...

(Butterfly, after having searched in every corner, in the little recess and behind the screen, looks around in anguish)

molto cresc. *dim. e rall.*

Butterfly

(sees Kate and looks at her fixedly)

Not here!..
Non c'è!..

rall. sempre e dim. - morendo

Butterfly

(to Kate)

Who are you? Why have you
Chi sie - te? Per - chè ve

rall. 2

Butterfly

come here? No one an - swers!...
- ni - ste? Niu - no par - la!...

p *rall. ancora -*

Butterfly

Why are you weep - ing?
Per - chè pian - ge - te?

pp

(is afraid of understanding and shrinks together like a frightened child)

Butterfly

No, no, tell me nothing... nothing... Lest I fall
 No, non di-te-mi nul-la... nul-la... for-se po-

ppp

Butterfly

dead at your feet at the words I hear....
 -trei cader mor-ta sull'-at-ti-mo....

ppp

Adagio. d. = ♩

(with affectionate and childlike kindness to Suzuki)

Butterfly

You, Su - zu - ki, are al-ways so faith-ful, don't weep, I pray!
 Tu Su - zu - ki che sei tan - to buo-na, non pian-ge-re!

poco rall.

Butterfly

Since you love me so dear-ly, say "yes," or "no," quite softly... He lives?
 e mi vuoi tan-to be-ne un Sì, un No, di' pia-no... Vi-ve?

poco rall.

p

Butterfly (transfixed; as though she had received a mortal blow)

Suzuki *pp* But he'll come no more, They have told you!...
Ma non vie-ne piu. Te l'han def-to!...

(b)
 Yes.
Sì.

ppp *mf*

(Suzuki is silent)

pp 2

Andante sostenuto. (angered at Suzuki's silence)

Butterfly

Rep - tile! I want you to re - ply!
Ve - spa! Vog-lio che tu ri - spon - da.

molto f *p* *mf*

Butterfly

(coldly)

Suzuki

He reached here yesterday?
Ma è giun.to ie - ri?

No more.
Mai più.

pp *mf* *pp* *mf*

Butterfly

(Butterfly, who has understood, looks at Kate as though fascinated)

Who is this la - dy that ter - ri - fies me? ter - ri -
 Quel-la donna bionda mi fa tan-ta pa - u - ra! tan-ta pa -

Yes.
 Sì.

pp *dim.* *p*

Butterfly

-fies me?
 -u - ra!

(simply) *rall.*

Through no fault of my own, I am the cause of your trouble. Ah, for-give me, pray.
 Son la causa in-no - cen - te d'ogni vostra scia - gu-ra. Per-do - na - te - mi.

p *rall.*

Butterfly

No, do not touch me. And how long a -
 Non mi toc - ca - te. Quan-to tem-po

f *p* *pp*

p (in a calm voice)

Butterfly

-go is it he married you?
 è chev'ha spo-sa-ta... voi?

A year.
 Un an-no.

(shyly) And will you
 E non mi la-scie -

Kate

(Butterfly is silent)

let me do nothing for the child? I will tend him with most lov-ing
 -re-te far nul-la pel bam-bi-no? Lo ter-rei con cu-ra af-fet-tu-

pp *p* *dolce*

Kate (Butterfly does not reply)

(impressed by Butterfly's silence, and deeply moved, persists)

care.— 'Tis hard for you, ve-ry
 -o-sa... È tri-ste co-sa, tri-ste

mf *dim.*

Kate

hard, But take the step for his wel-fare.
 co-sa, ma fa-te-lo pel suo me-glio.

mf *p*

Butterfly (remains motionless)

Whoknows! All is o-ver
 Chis-sà! Tutto è com-piuto or -

p *pp* *rall.*

Butterfly

sostenendo con aria grave

(solemnly)

now!
Kate - mai! (coaxingly)

'Neath the blue vault of the
Sot - to il gran pon - te del

Ah, can you not for-give me, But-ter-fly?
Po - te - te per - do - nar - mi, But-ter-fly?

Larghissimo sostenuto. ♩ = 40.

sostenendo

pp

Butterfly

sky There is no hap - pi - er la - dy than you are.
cie - lo non v'è don - na di voi più fe - li - ce.

Butterfly (passionately)

un poco

May you remain so, nor e'er be sadden'd through me... Yet it would
Sia - te - lo sem-pre, non v'at-tri-sta - te per me... Mi pia - ce -

mf *p* *un poco*

Butterfly

*mosso**al*

please me much That you should tell him that
- reb - be pur che gli di - ce - ste - che

mosso *al*

1^o Tempo (decidedly but kindly)

peace will come to me. — I
 Kate *pa - ce io tro - ve - rò.* Vi
 (holding out her hand)

Your hand, your hand, may I not take it?
La man,.. la man, me la da - re - ste?

p 1^o Tempo

Butterfly

pray you, no, not that... Now go and leave me.
pre - go, que - sto... no... An - da - te a - des - so.

Butterfly (who has heard, says solemnly)

Kate (going towards Sharpless) His
A

Poor lit - tle la - dy! And can he have his son?
Po - ve - ra pic - ci - na! E il fig - lio lo da - rà?

Sharpless (deeply moved)

Oh the pity of it all!
E un' im - men - sa pie - tà!

Butterfly

(with marked meaning, but quite simply)

son I will give him if he will come to fetch him. Climb this
lu-i lo potrò da-re se lo verrà a cer-ca-re. *Fra mezz-*

dolce *mf* *p* *ppp*

Butterfly

(Suzuki escorts Kate and Sharpless who go out by the door on the right)

hill in half an hour from now.
- z'o - ra sa-li-te la col-li-na.

dim. *ppp*

Allegro molto. $\text{♩} = 176$.

(Butterfly is on the point of collapsing. Suzuki hastens to support her and leads her to the middle of

p *cresc.*

the stage)

pp *cresc. molto*

Suzuki (placing her hand on Butterfly's heart)

Like to a poor im-pri-son'd bird
Co-meu-na mo-sca pri-gio-nie-ra

f *pp*

Suzuki

Beats this lit - tle flut - ter - ing heart!
l'a - li bat - te il pic - co - lo cor!

(Butterfly gradually recovers; seeing that it is

pp

broad daylight she disengages herself from Suzuki and says to her)

Butterfly

Too much light shines out -
Trop - pa lu - ce è di

marcato

Butterfly

- side And too much laugh - ing spring.
fuor, e trop - pa pri - ma - ve - ra.

Butterfly (pointing to the windows)

(Suzuki goes to shut the doors and curtains, so that

Close them.
Chiu - di.

p

This block contains the first system of the musical score. It features a vocal line for Butterfly in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line has a few notes, followed by a rest. The piano accompaniment is more active, with chords and moving lines in both hands. A dynamic marking of *p* (piano) is present in the piano part.

the room is almost in total darkness)

This block contains the second system of the musical score, which is entirely for the piano accompaniment. It continues the musical texture established in the first system, with complex chordal structures and melodic fragments in both the treble and bass staves.

a tempo *a tempo, ma* *pp*

This block contains the third system of the musical score, continuing the piano accompaniment. It includes tempo markings: *a tempo* in the piano part, *a tempo, ma* above the vocal line, and *pp* (pianissimo) in the piano part.

un poco meno *rall.* *pp*

This block contains the fourth system of the musical score, continuing the piano accompaniment. It includes tempo markings: *un poco meno* above the vocal line, *rall.* (rallentando) above the vocal line, and *pp* (pianissimo) in the piano part.

Butterfly (Suzuki returns towards Butterfly)

a tempo, ma un poco meno *Il* Where is the child?
bim - bo o - ve sia?

This block contains the fifth system of the musical score. It features a vocal line for Butterfly in treble clef and a piano accompaniment in grand staff. The vocal line includes the lyrics "Where is the child?" and "bim - bo o - ve sia?". The piano accompaniment is more active, with chords and moving lines in both hands. A dynamic marking of *pp* (pianissimo) is present in the piano part.

Suzuki

Play - ing... Shall I call him?
a tempo Giuo - ca... *Lo* chia - mo? *al tempo vivo*

Butterfly

con angoscia poco rit. - - -
 Leave him at his play, Leave him at his play... Go and play
 La - scia - lo giuo - car, la - scia - lo giuo - car... Va a fargli compa -
 col canto - - -

Butterfly (Suzuki refuses to go away and throws herself weeping at Butterfly's feet)

with him.
 - gni - a.
 Suzuki I'll not leave you a - lone.
 Non vi vo - glio la - sciar.
 pp dim.

Suzuki

No! no! no! no!
 No! no! no! no!
 (lunga)

Butterfly

Moderato calmo.

How runs the dit - ty? "Through clo - sed gates he en - ter'd
Sai la can - zo - ne? „Var - cò le chiu - se por - te,

ppp

Butterfly

Life and Love en - ter'd with him; Then he went and
pre - seil po - sto di tut - te, se n'an - dò e

Butterfly

nought was left to us. No - thing, no - thing,
nul - la vi la - sciò, nul - la, nul - la,

mf *p*

Butterfly

rall.

Moderato.

(with decision clapping
her hands loudly)

no - thing but death." Go,
fuor che la mor - te." Va,

Suzuki (weeping)

With you I'll stay.
Re - sto con voi.

Moderato.

pp rall. *staccato e sotto voce*

Butterfly

(Makes Suzuki, who is weeping bitterly, rise, and pushes her outside the exit on the left) 273

Go, o-bey my or - der.
va. Te lo co - man - do.

Largamente

cresc.

ff

(Suzuki's sobs are heard)

(Butterfly lights the lamp in front of Buddha)

pp

rall.

stentato

(she bows down)

ppp

pp

Meno.

(Butterfly remains motionless, lost in sorrowful thought. Suzuki's sobs are still heard, they die away by

p appassionato

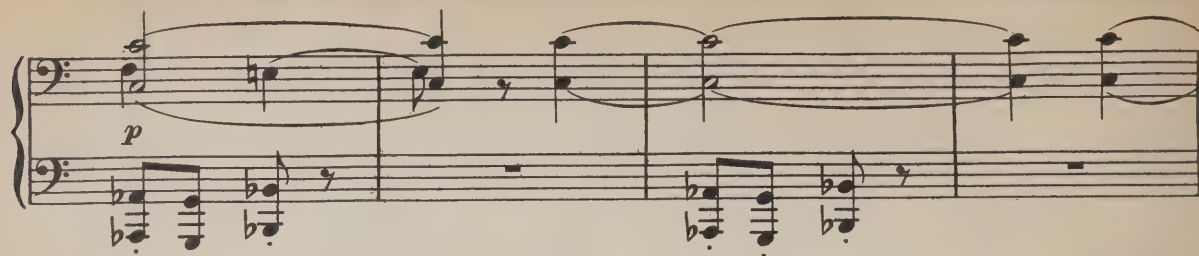
degrees)

(Butterfly has a convulsive movement)

allarg.

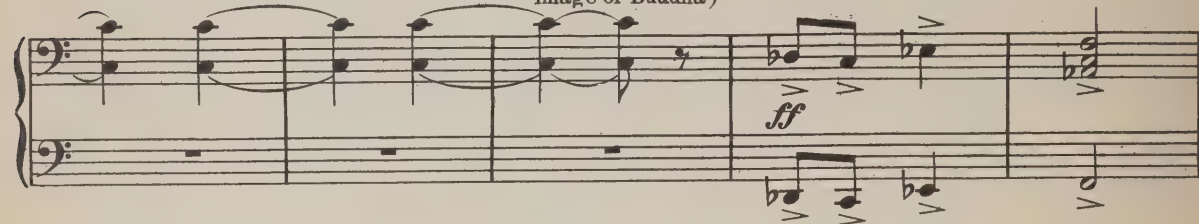
(Butterfly goes towards

the shrine and lifts the white veil from it; throws this across the screen; then takes the dagger, which, en-

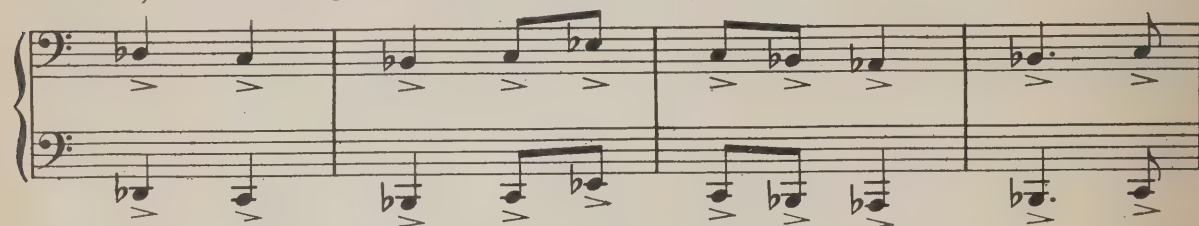


closed in a waxen case, is leaning against the wall near the image of Buddha)

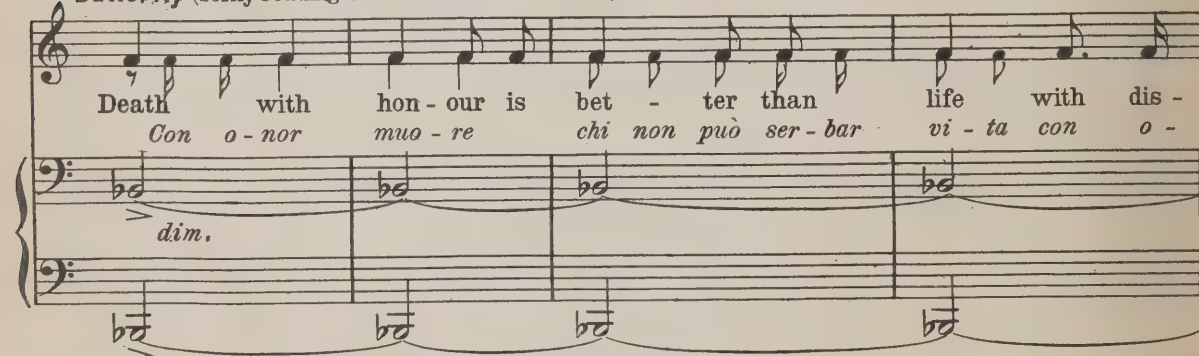
(Butterfly piously kisses the



blade, holding it by the point and the handle with both hands)



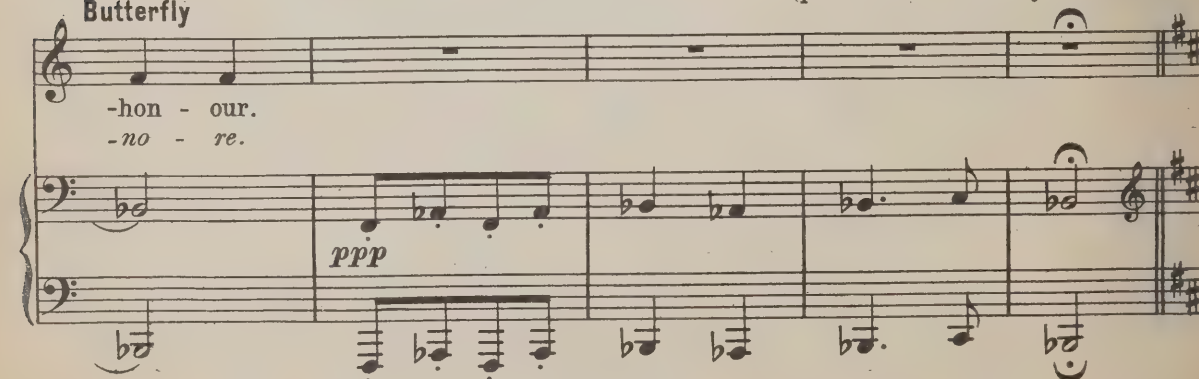
Butterfly (softly reading the words inscribed on it)



Death with hon - our is bet - ter than life with dis -
Con o - nor muo - re chi non può ser - bar vi - ta con o -

Butterfly

(points the knife sideways at her throat)



-hon - our.
-no - re.

(The door on the left opens, showing Suzuki's arm pushing in the child towards his mother: he runs in with outstretched hands. Butterfly lets the dagger fall, darts towards the baby, and hugs and kisses

Allegro

him almost to suffocation)

Butterfly

Butterfly

Andante mosso

con grande sentimento affannosamente agitato

Butterfly

rall.

Be-lov-èd I - dol! A - dor'd, a - dor - èd be - ing, Fair-est flower of
pic-co-lo Id - di - o! A - mo-re, a - mo - re mi - o, fior di giglio e di

f deciso *rall.*

Butterfly

a tempo (taking the child's head in her hands, she draws it to her)

beau-ty. Though you nêr must know it 'Tis for you, my love,
ro - sa. Non sa - per - lo ma - - i per - te,

f a tempo *f*

Butterfly

con voce di pianto

for you I'm dy - ing, Poor But - ter - fly That you may
— pei tuoi pu - ri oc - chi, muor But - ter - fly — per - ch'è tu

f *ff*

Butterfly

go a - way Beyond the o - - cean, Never to feel the
pos - sa an - dar di là dal ma - - re sen - za che ti ri -

p *mf* *p* *mf*

tor - ment when you are old - er, That your mo - ther for -
 - mor - da ai di ma - tu - ri il ma - terno ab - ban -

f *allargando*

Andante sostenuto ♩ = 50.

Butterfly

(exaltedly)

sostenendo

-sook you! My son, sent to me from Heav - en, Straight from the throne of
 - do - no. O a me, see - so dal tro - no del - l'al - to Pa - ra -

f *meno f* *p* *p* *pp*

sostenendo

Butterfly

glo - ry, Take one last and care - ful look At your poor mo - ther's
 - di - so, guar - da ben fi - so, fi - so di tua ma - dre la

p cresc. *col canto* *p*

Butterfly

rit.

face! That its memo - ry may lin - ger, One last
 fac - cial!...che te'n re - sti u - na trac - cia, guar - da

p cresc. *rit.*

look! Farewell, be - lo - ved! Farewell, my dear - est heart! Go, play,
 ben! A - more, ad - di - o! ad - di - o! picco - lo a - mor! Va. Gioca,

ff *rit. 3* *rall. 3*

pp *rit. col canto* *pp* *rall. m.d. tristamente*

Più largo (NB. The whole of this scene to be taken very slowly.)

Butterfly (Butterfly takes the child, seats him on a stool with his face turned to the left, gives him the A-

play.
gioca.

p *sensibile*

merican flag and a doll and urges him to play with them, while she gently bandages his eyes. Then she

seizes the dagger, and with her eyes still fixed on the
 child, goes behind the screen)

f *espressivo* *cresc.* *poco rit.* *ff* *dim.*

(The knife is heard falling
 to the ground, and the large
 white veil disappears behind
 the screen)

(Butterfly is seen emerging from behind the screen; tottering, she gropes her
 way towards the child. The large white veil is round her neck; smiling feebly,

Sostenendo *p* *animando poco a poco e cresc.*

pp *

8a bassa

(calling)

(within)

But-ter-fly!—

But-ter-fly!—

she greets the child with her hand and drags herself up to him. She has just enough strength left to embrace him, then falls to the ground beside him)

ff allargando *p*

Pinkerton

allargando

But-ter-fly!—
But-ter-fly!—

But-ter-fly!—
But-ter-fly!—

ff sostenendo

p

ff

p molto cresc.
e allarg.

Andante energico $\text{♩} = 88$

(The door on the right opens violently - Pinkerton and Sharpless rush into the room and up to Butterfly,

tutta forza

Pa.

who with a feeble gesture points to the child and dies. Pinkerton falls on his knees, whilst Sharpless takes the child and kisses him, sobbing.)

(Curtain descends swiftly)

allarg. -

- stentato -

molto allarg.

